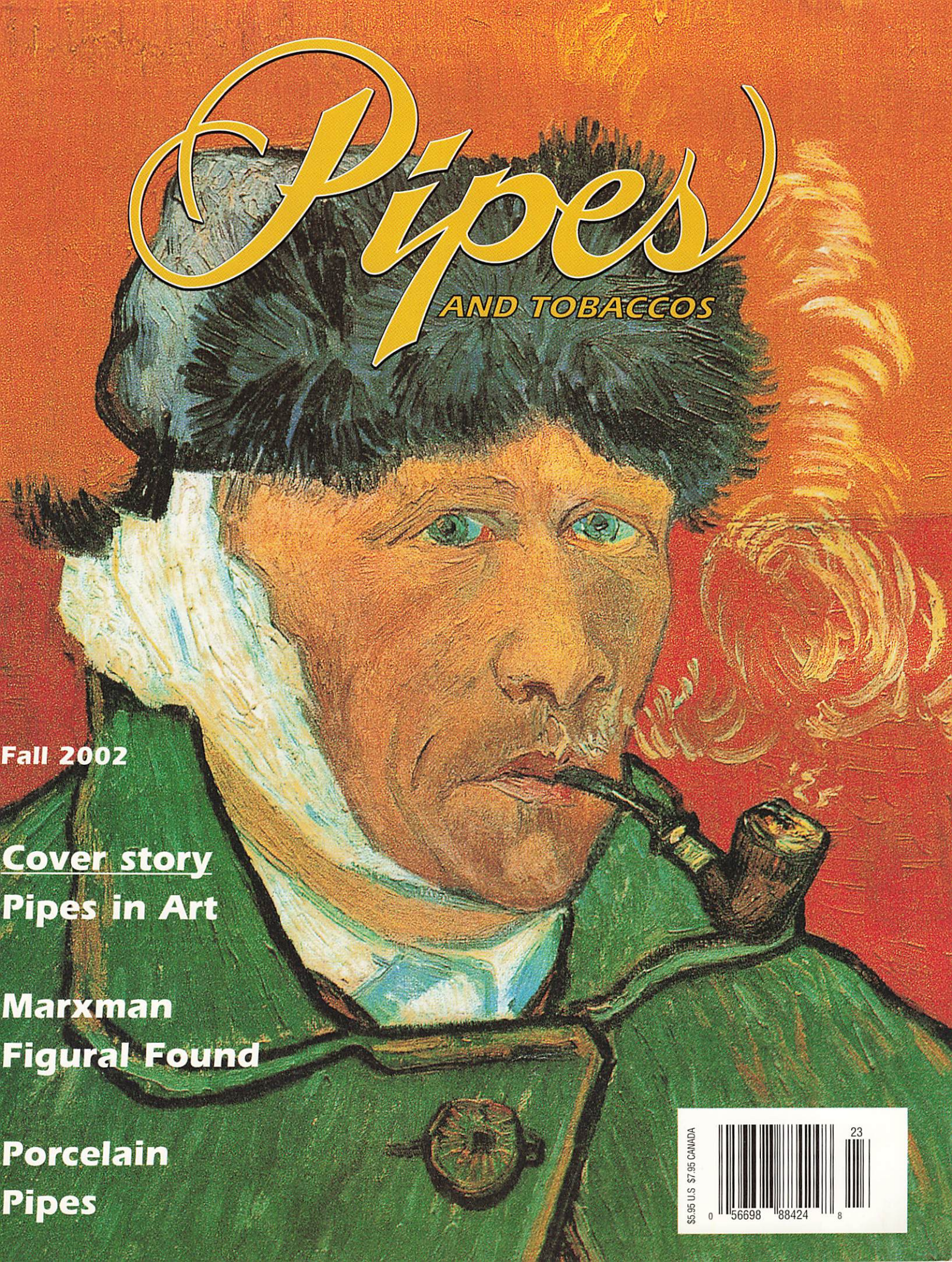
Pipes

AND TOBACCOS



Fall 2002

Cover story
Pipes in Art

Marxman
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Porcelain
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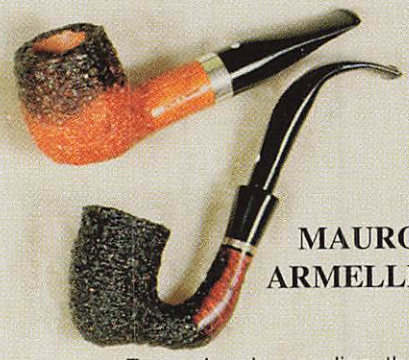

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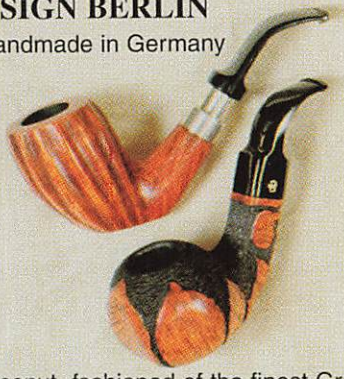

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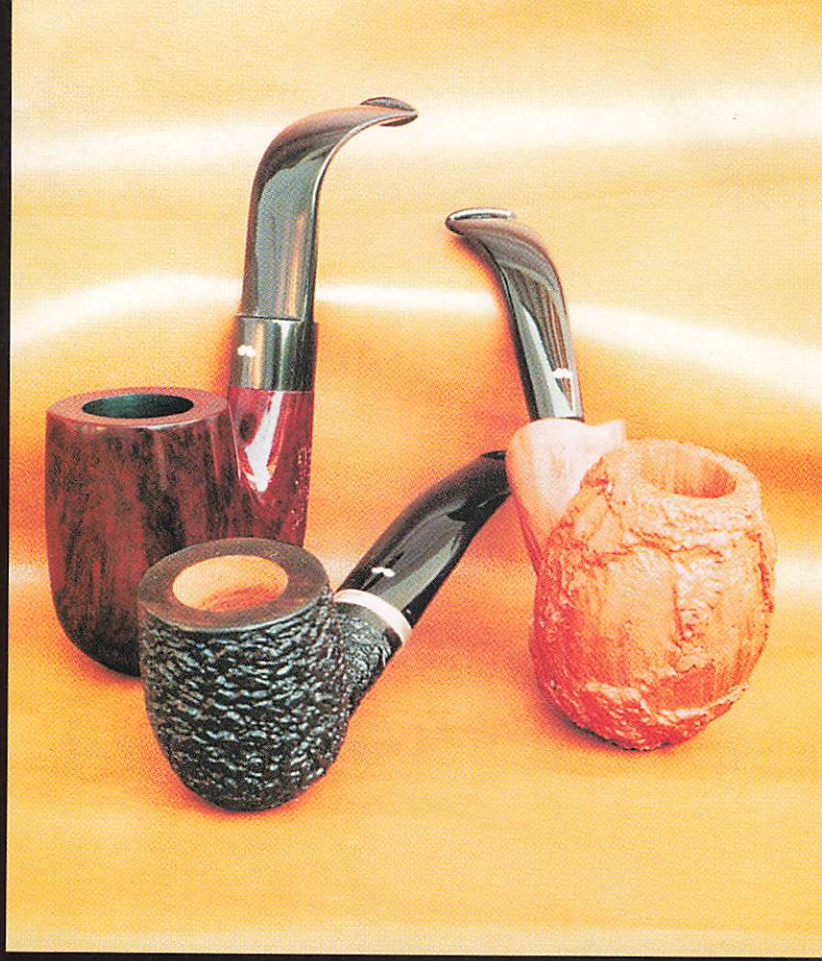

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Pipes AND TOBACCOS

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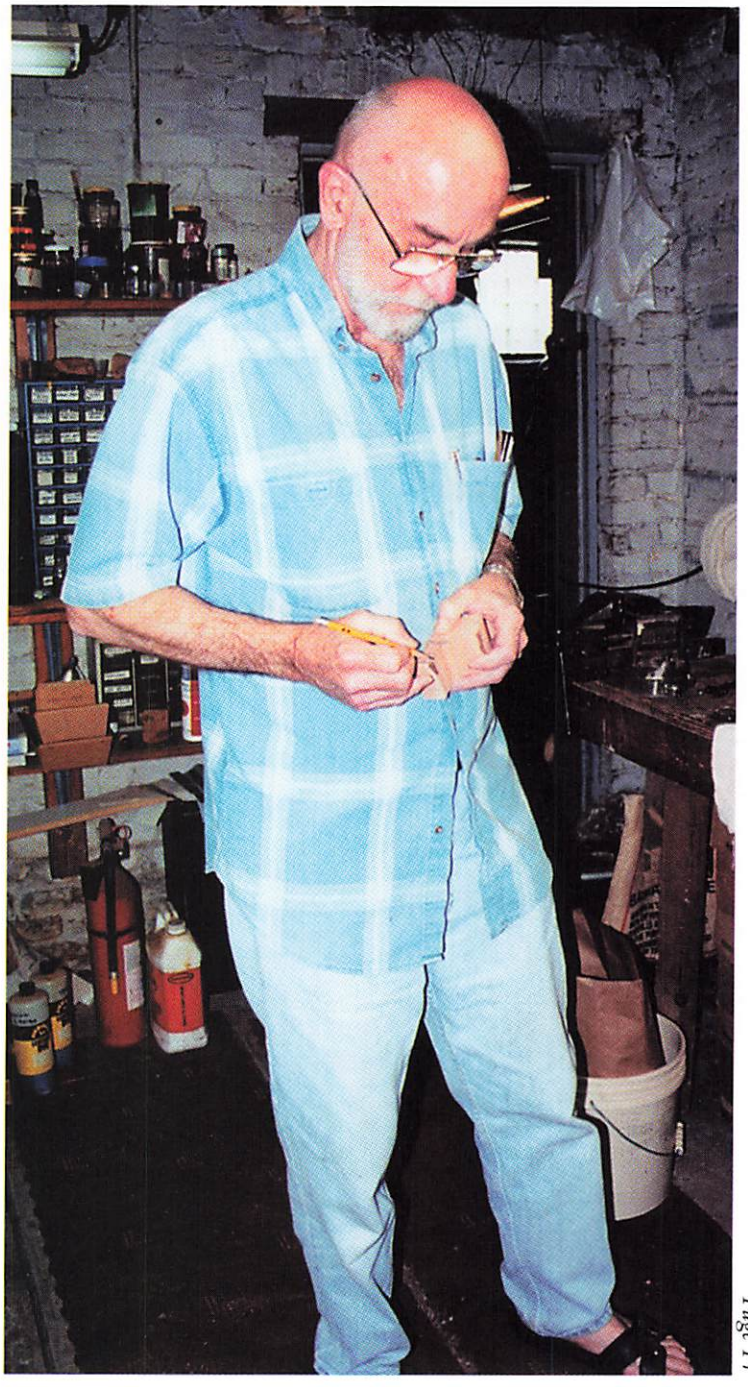

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Vincent Van Gogh's "Self-Portrait with Bandaged Ear and Pipe."

Pipes AND TOBACCOS

A quarterly magazine celebrating pipes of all kinds and fine tobaccos.

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Web site: *www.pt-magazine.com*

Pipes and tobaccos (USPS 015682) is published quarterly by SpecComm International, Inc., 5808 Faringdon Place, Suite 200, Raleigh, NC 27609. Subscriptions: $20 a year domestic; $36 a year international. Periodicals Class postage paid at Raleigh, N.C., and at additional mailing offices. Copyright © 2002 by SpecComm International, Inc. All rights reserved. No part of this periodical may be reproduced without written consent of *Pipes and tobaccos*. For subscription information: Write to address below or call 919.872.5040.
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Of tobacco and prostates

As a kid I always felt a sense of accomplishment with doctor appointments. They reassured me that I was taller, hairier, stronger and progressively thriving toward manhood. But now these visits inevitably indicate that I'm shorter, fatter, balder—and as for manhood, well, I've been thinking a lot about getting a sports car.

Those congratulatory doctor visits of my youth have now become exercises in humiliation and recrimination practiced by knee-jerk smoke bigots in nurse uniforms. I always become defensive with the subject of smoking in the preliminary routine interrogation. Sitting naked inside the giant paper towel they provide, I know the argument that will follow, so I take a firm, no-nonsense stand on the issue: "Of course I smoke. I'm a *man*, aren't I?" Nurses don't like assertiveness, but you have to retain your dignity.

"Well, the *chart* says you are…say, are you still taking Viagra, Mr. *Man*?"

Ouch! So much for dignity. "Hey, that was a one-time thing; I'd been under a lot of stre—"

"You know, quitting cigarettes would help."

"I don't smoke cigarettes. I smoke pipes. And I don't need any help!"

"Pipes?—hmm, you seem to have gained some weight—pipes and cigarettes are the same thing."

"They are *not* the same thing—hey, it's only a couple of pounds—and statistically, pipe smokers live longer than nonsmokers."

"Your pulse is a bit high—you're mistaken about that life span, by the way. How much do you smoke?"

"About 50 grams a week. Yes, my pulse accelerates when my conscious lifestyle decisions are perfunctorily dismissed."

"How many cigarettes is that?"

"It's *not* cigarettes. It's *pipe* tobacco."

"All right, about how many cigarettes would it be if it *was* cigarettes?"

"*I* don't know. It's smoked in a *pipe*, for heaven's sake."

"Your blood pressure seems to be a bit elevated—would you say it's approximately a pack-a-day habit?"

"It's not a habit, it's a choice, and it's not packs, it's tins, and it's not blood pressure, it's resentment."

"Tins? Hmm, your temperature is subnormal too."

"It's 30 degrees in here and I'm wearing butcher paper. Yes, tins. 'Subnormal?'"

"Look, I'm just trying to help. How many cigarettes in a tin? 100? 200?"

"*None!* It's *pipe* tobacco."

"OK, how many *pipes* per day?"

"Three or four, maybe."

"And how many cigarettes in a pipe?"

"Well, I guess if I went insane, like I'm about to, and actually *wanted* to stuff a pipe with cigarettes, it might hold four or five, without filters."

"Now we're getting somewhere. So you're currently addicted to a pack a day of unfiltered cigarettes."

"*What?*"

"How many times have you failed to quit?"

"I don't *want* to quit. I wish I had a smoke right *now*."

"Yes, those cravings are typical. You know, there are patches that will help alleviate the withdrawal symptoms."

"*What?* It's a *pipe*. I smoke because I *want* to."

Now the doctor arrives. "I heard you in the hall. Everything OK?"

"We're just finishing, Doctor. The main concern is his smoking habit."

"I don't *have* a habit."

"Typical denial, Doctor. He smokes a pack a day. Unfiltered."

"Whoa, that's a lot of cigarettes. You need to quit. We have programs."

"Look," I say, standing up to strike a more imposing stance in my big paper towel. "I am *not* quitting smoking. I choose to smoke, I shall continue to smoke and I only regret I didn't bring a pipe with me to smoke right now."

"Well then, there's only one thing left to do," says the doctor, pulling a latex glove onto his hand. "Prostate time. Will you excuse us, nurse?"

"Wait, maybe I *could* consider quitting—"

"Too late for that."

"No, wait, let's talk! Patches, you say?"

"You should have thought of that earlier."

I smoked a *lot* when I got home.

Chuck

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P&T *Readers Respond*

Yesterday, after an important appointment, I had it in mind to smoke a bowl. I came prepared with pipe, tobacco, pipe cleaners and tamper. I was set. Except for one little detail. I had no fire.

Desperately searching the car, I found a box containing four matches. Perfect! I could use a couple to light up, and a couple to relight later. By then, I should be home. I filled the pipe very carefully, for a change, knowing that I didn't have a lot of flame to spare on my usually sloppy packing technique, which often requires a dozen lights. A pinch and a shake. Another pinch, a shake and a delicate tap. A third pinch and a slightly more assertive touch. Finally, the fourth pinch, a gentle but manly press, and I was ready for the smoke I'd been looking forward to for hours.

Matches are interesting things. A match is a simple device, really, nothing more than a stick of dry wood with a bit of chemical on the end that can be enflamed by striking it along the appropriate surface. Right.

Something about being in the car for months, years perhaps, rendered some parts of the stick-and-chemical equation meaningless. The striker refused to strike. I might as well have been running the match head over a piece of black velvet with a scene of poker-playing dogs on it. Nothing. Not even a little spark, a hint of heat. But I wasn't quite ready to panic.

My car is old enough (a 1991) to be equipped with a cigar lighter. (I don't smoke cigarettes, and I have employed it to light the occasional cigar, so that is clearly its purpose.) I figured it would serve to ignite the match so I could light my pipe.

Pressing the button and waiting, I began to contemplate the foolishness of this whole circus. But, damn it, I'd been thinking about this bowl for hours, and I would not have it snatched away from me due to the failure of some archaic wood-and-sulfur technology! (Devilish things, matches were once known as lucifers. I understand, now, more of the implications of that sobriquet.)

The lighter popped, I pulled it out, touched the match head to it, and it flared enthusiastically to life. Perfect! I'd rolled up the windows and turned off the fan to ensure there were not odd wind currents to extinguish my precious fire

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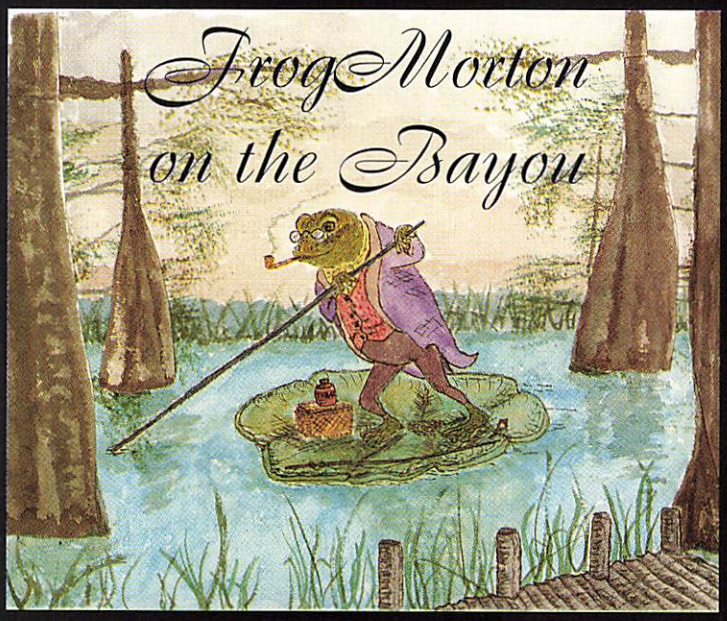

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stick. Only three remained in the box. The match burned somewhat tentatively, but seemed like it would serve to get the tobacco going. Things were looking up.

The pipe I'd chosen to smoke was a lovely Heeschen Nautilus, a sort of half-bent shape with a top that angles rearward, placing its bowl directly in the stream of air that issues from my nostrils when I exhale. I didn't know this before, but became quite aware of it as the match's fragile life came to an abrupt end.

The second match met with an earlier death. While the head sputtered and flared, the wood itself was apparently not dry enough to maintain the flame. The third met with a similar end. Lucifers. Lure me into temptation, and then foil every attempt. The torment was about to get the best of me, when I noticed that the cigar lighter's diameter was just about right.

Cigar lighters in cars are automagic things. You push them in, and they pop out when they're ready, sort of like toast. I figured I'd need a little extra heat, so I decided to hold it in for an extra few seconds, giving it time to develop a nice, orange glow. Perfect! I could ignore the burning sensation on my fingers for the moment.

The outside rim of the lighter is just a little too large for the bowl, but with ingenuity and desperation, I soon discovered that I could press the element onto the waiting tobacco while holding the perimeter against the bowl's top. Surprisingly, this worked very well, and a couple more passes rewarded me with a nicely lit pipe, and a great feeling of accomplishment and innovation. I even briefly considered the idea of designing a lighter for the car especially for the purpose of lighting pipes. It could be done.

Pipe lit, beautiful smoke rising from the bowl, I set sail for home, about a 40-minute drive from where I was. Something about a great pipe can make the horrors of East Bay traffic seem almost insignificant in the overall schemes of life. Idiots cut me off, fools blew horns without reason and obviously nearsighted drivers positioned their cars perilously close to my rear bumper without even drawing so much as a harsh thought, a menacing word or a single-digit salute. A little tamp now and again, and life was good.

Then, it happened. It always happens. The pipe went out. Try as I might, there was no way to breathe life back into the dying embers. It was over. I glanced at the box containing one last match, glanced at the cigar lighter, glanced at the cars around me. There was no way I was going to get the lighter down that far in the bowl, and the two-handed dance necessary to utilize the probably overmoist match just wasn't going to happen in traffic. Damn.

The last 15 minutes of the drive home were the longest. Next time I pack a pipe for a trip, I'll be sure to remember the lighter. And, I think it's time for an emergency box of matches in the car.

I suppose I could have used one of my road flares....

Gregory Pease
Rodeo, California

Unsafe meerschaum musings

Contrary to what is printed in *P&T*'s last issue, nitrogen gas does not have an "organic brown color." Instead, it's completely colorless. Under most circumstances, it's nonreactive. It cannot impart any color to any meerschaum pipe. Nitrogen makes up about 78 percent of air. Because 78 percent nitrogen provides no color, it's absurd to suppose that 100 percent would do so.

There is a gas, not nitrogen, but which contains nitrogen, that is orange-brown. It's nitrogen dioxide, recognizable as the brownish component of smog that overhangs many cities. Nitrogen dioxide is so toxic that I believe any pipe exposed to it would be unsmokable thereafter. No one who is not trained in the handling of hazardous chemicals should work with nitrogen dioxide. Indeed, no one who does not understand proper safety procedures should work with compressed gases at all, and this includes "small, brown compressed gas bottles."

Allen R. Siedle
Cyberspace ▶

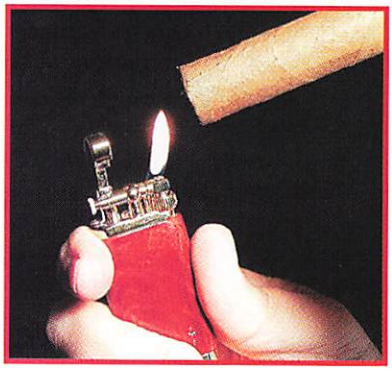
SAVINELLI 1876

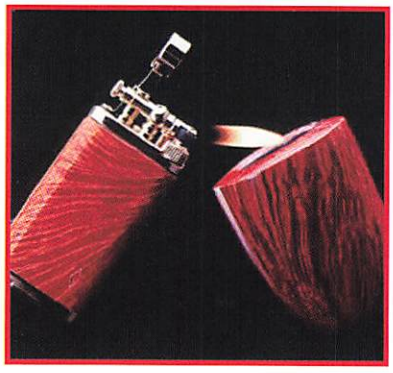
Come on baby, Light my fire!

IM CORONA

OLD BOY series

#1 selling lighters last 10 year





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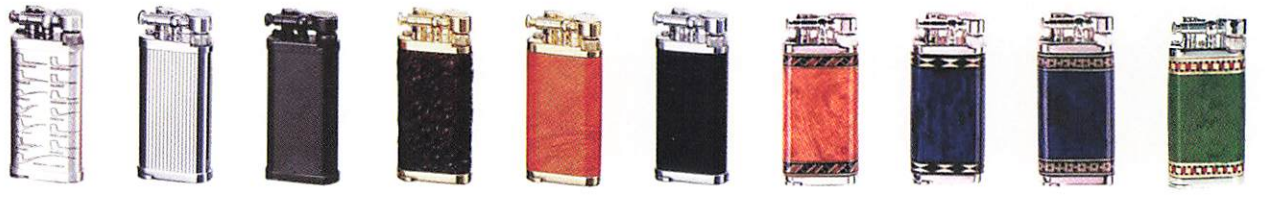
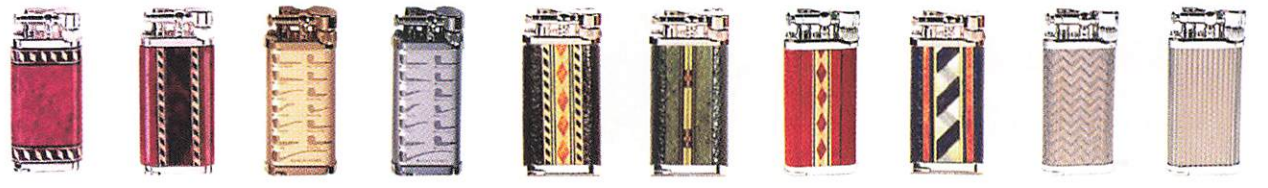


1182 Pewter | 1183 Chrome | 1185 Black | 1186 Briar SB | 1187 Briar SM | 1188 Blk Chr | 1191 Nat Silver | 1192 Blue Silver | 1193 Blue Silver | 1194 Green Silver



1195 Wal Silver | 1196 Wal Silver | 1198 Gold Pl | 1199 Rhodium | 1200 Lea/Silv | 1201 Lea/Silv | 1202 Lea/Silv | 1203 Lea/Silv | 1209 Rhodium | 1210 Rhodium

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P&T: *We definitely do NOT recommend people experiment with hazardous materials such as nitrogen dioxide! As Robert Fay recommended in the last installment of Pipe Lines, if you want to try the experiment using nitrogen, you should contact a nearby high school or college chemistry lab to do it for you.*

Native American pipes

I have been a subscriber for three years, and I'm writing to tell you how much I enjoy your publication.

In today's anti-smoking climate, it's a pleasure to have *P&T* responsibly extolling the virtues of a good bowl of unadulterated pipe tobacco.

Recently, I was shopping at my local food cooperative, having deep-sixed my half-smoked pipe into my jacket pocket before entering the store. While I was checking out, the young woman working at the cash register took a deep breath and then sighed, letting out her breath while doing so. "Uh-oh," I thought. Boy, was I surprised when she said, "Wow, I love that smell. Is it you? Is it pipe tobacco?" Sheepishly, I pulled my pipe out and confessed that, yes, it was indeed my pipe, but I always try to be aware of the fact that many people don't like—or think they shouldn't like—the smell (let alone the smoke) of any tobacco product.

She asked me what type of tobacco I use, which brings me to my next point. I use a combination of one-half McClelland Bombay Extra, a few hefty pinches of McCranie's Red Ribbon (1983), a generous helping of McCranie's Murdoch and a little rubbed-out McClelland Dark Star. Smoking this blend in a mid-priced Charatan, I logged one hour and 17 minutes on one bowlful.

I would love to read about Native American pipe practices and ceremonies. With what is going on in the world today, "peace pipe" takes on a rich metaphorical hue, and even though it's a cliché, the history would be fascinating, as would the pipes and their deep decorative and metaphysical meanings.

I own a Lakota Sioux pipe, which I used on Sept. 11—first offering it to the four winds, Heaven and Earth—and prayed for peace.

Douglas Negley Malone
Pittsburgh, Pennsylvania

P&T: *It sounds like you're ready to tackle a slow-smoking contest. We plan to publish a story on pipestone, a material Native Americans use to make tobacco pipes, in our Winter 2003 issue. We hope we will have more interesting stories on Native American pipe and tobacco use in the future.*

Kiwi taxation

As a *P&T* subscriber since its inception, I have never felt the need to write to you before. I recently had an experience that I would like to share with you concerning an article you had some time ago regarding the proclivity of governments to tax the legal use of tobacco in order to discourage its use.

I recently ran out of tobacco while I was in New Zealand. It took several days to locate a store that sold pipe tobacco. The price for the 50-gram packet was an outrageous US$27!

Philip H. Lewis
Bedminster, New Jersey

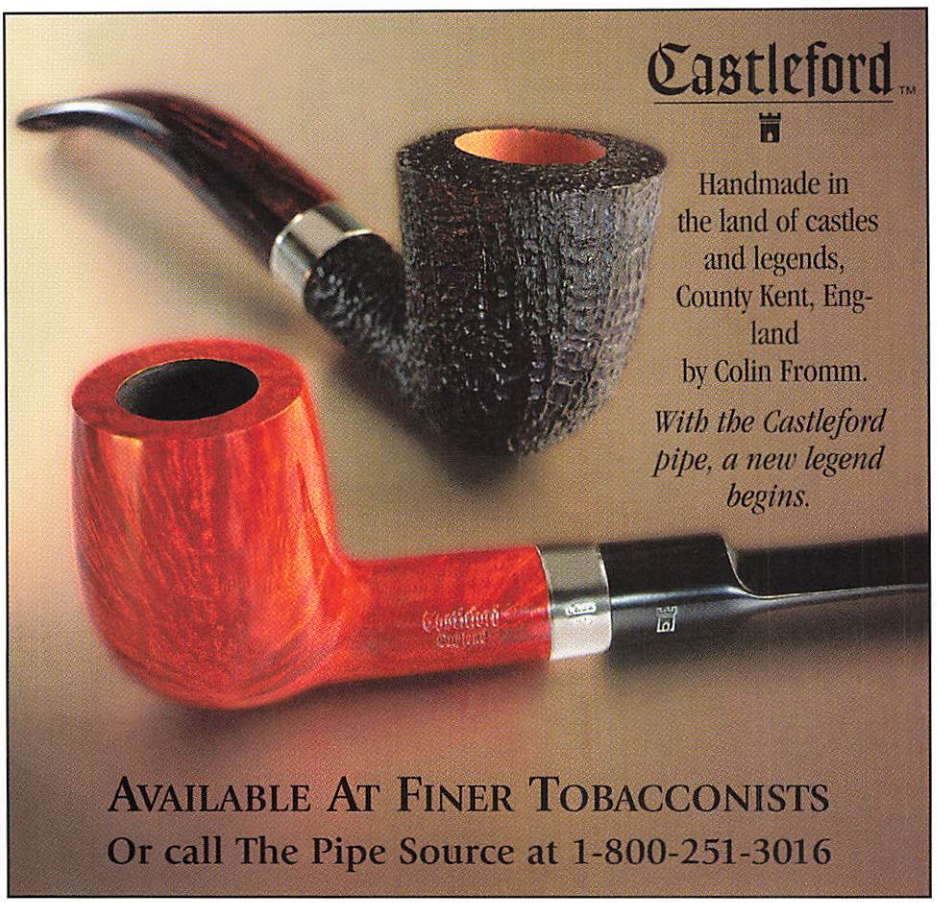
P&T: *Governments everywhere are now profiting to the fullest extent possible from the tobacco scare. Recently, tobacco taxation has been a popular means for increasing government coffers.*

A soldier's question

I am a sergeant in the U.S. Army who is currently deployed to Afghanistan as part of Operation Enduring Freedom. I am a member of the 2/187th Infantry Battalion, also known as the Rakkasans.

I took up pipe smoking at the beginning of my deployment in early January. Since that time, I have become an avid pipe smoker, and have been working diligently to learn all I can about my newfound hobby. I have looked at Web sites on the few occasions that I have had Internet access, and my wife has sent me the last three issues of *P&T*.

I noticed that there are hardly any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ROBERT FALCON SCOTT

Born in 1868, Robert Falcon Scott took part in his first sea-going expedition at the age of thirteen. In 1888 he met Clements Markham who considered him perfect for the Antarctic expedition he was planning. It was due to Markham that Scott was appointed head of the Discovery Expedition that lasted from 1901-1904. In 1910 Scott led a second expedition, however, it was troubled from the start, as it did not have enough financial backing. Although he did reach the South Pole the small party were devastated to discover that Amundsen and his Norwegian group had got there before them.

ERNEST SHACKLETON

Born in Co. Kildare, Ireland in 1874, Shackleton joined the Navy and worked his way up the ranks. In 1902 he made his first Antarctic expedition as part of Scott's Discovery. He returned in 1907 getting within 90 miles of the South Pole, a great success at the time. Shackleton made two further ill-fated expeditions, one of which as the famous Endurance expedition on which Shackleton and his men were stranded on a vast floating block of ice for months. In 1922 he died in South Georgia on this fourth attempt to reach the South Pole.

ROALD AMUNDSEN

Amundsen was one of the most successful explorers to have ever lived. He was born in Norway in 1872 and his original plan was to conquer the North Pole, but his plans changed when Peary succeeded before him. He then turned his attentions to the South Pole where there was already tough competition between Scott and Shackleton. Amundsen was probably the most prepared explorer with 97 Husky dogs. The expedition set off in August 1910 and it was the first to reach the South Pole on December 14th 1911 barely a month before Scott succeeded.

TOM CREAN

An Irish Antarctic explorer born in Co. Kerry. He sailed on 3 of the 4 British expeditions to the Antarctic including Robert Falcon Scott's Discovery and Ernest Shackleton's Endurance both of which were known for the cruel hardship that had to be endured by all members of the party. Although not an officer, he was well known for this determination and courage under the most difficult circumstances. In 1910 Crean was awarded the Albert Medal for gallantry. He lived out his days in his native Ireland.

Shackleton

Amundsen

Scott

Crean

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churchwarden pipes featured in *P&T*. Are they less popular? I strongly prefer the Old World feel of my churchwarden, and I would love to see more about them. Are there other pipes that are similar to churchwardens that have longer stems?

I have always been an avid fan of J.R.R. Tolkien's works, and I enjoyed the article about the pipes that are used in the movie.

I would like to tip my hat to the wonderful people who work at Briar & Bean in Clarksville, Tennessee. They are my first tobacconists, and they have donated more than a dozen corncob pipes and a couple of pounds of tobacco so that I can share this wonderful hobby with my fellow soldiers. When my battalion arrived in Kandahar, Afghanistan, my pipe was a unique sight and drew a great deal of attention. Now, there are a dozen pipe smokers here, all of whom find dignified contentment and relaxation from smoking their pipes.

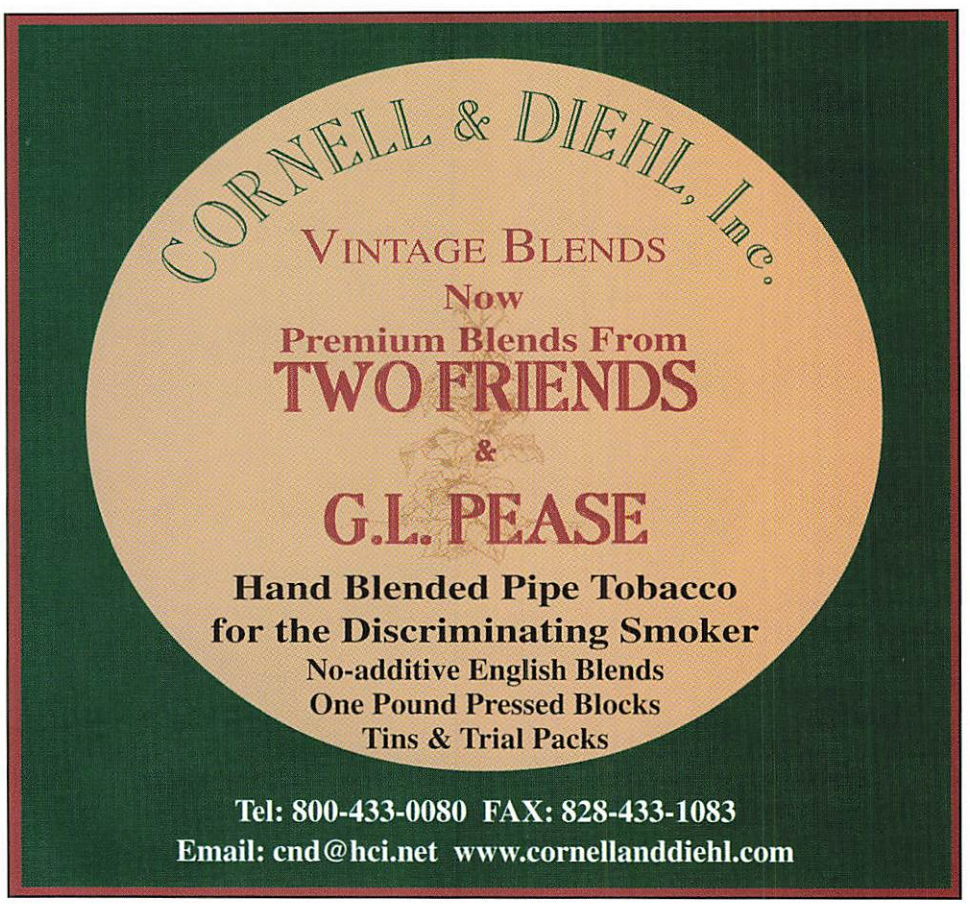
Sgt. Brian S. Suits
U.S. Army stationed in Afghanistan

P&T: *First, we would like to say thank you for your service to our country. We appreciate your efforts to protect us and we hope that you all will return to the United States safe and sound. Thanks are also due the Briar & Bean, which has donated a number of smoking-related materials to the soldiers in Operation Enduring Freedom in an effort to provide some measure of comfort in the harsh Afghan terrain.*

Thanks *P&T*

I loved the most recent issue of *P&T*. I have a new contest idea—find who among your readers can take longer than one day to read your publication. I'm amazed that no matter how I try to savor every word and page and carefully examine every ad, I still can't seem to make *P&T* last for more than a day. Of course, I reread each issue several times. I especially enjoyed being reminded of the pipe cleaning article by Jim Benjamin, because I just spent a month's pay having him refurbish and redrill most of my pipe collection. You also answered one of my favorite questions about the type of pipe Bing Crosby smoked. Now if I can only find one....

James M. Cohen
Salem, Massachusetts



Contest pipe

I received my beautiful lattice meerschaum on April 24. I had all but given up hope of being selected for the contest and was awaiting my rejection letter when...what to my wondering eyes should appear, but the UPS man with a package so dear!

Thank you for choosing me, and thank you for the pipe. It's perfect in size, style and design. If feels great in my hand and smokes wonderfully.

I am looking forward to the next six months and I will enjoy every minute of my pipe smoking odyssey.

Christine Lamachy
San Jose, California

P&T: *We're pleased to be able to have you in the contest, and we're even happier that you like your pipe. Good luck, and remember, the important point about this contest is to enjoy smoking your meerschaum pipes!*

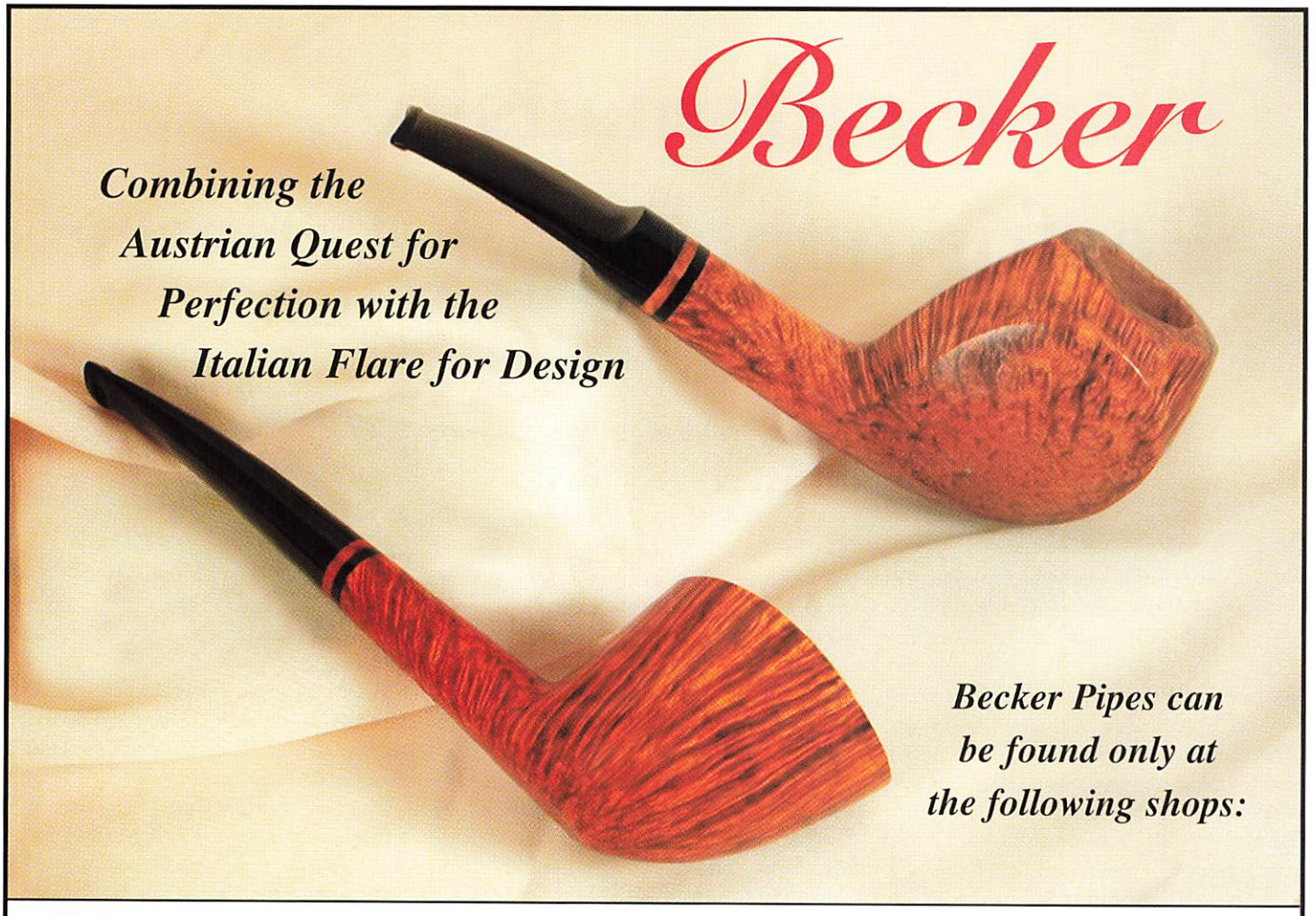
Nostalgia

I recently visited my local tobacconist, Jonathon Robert Fielding, to examine the new Randy Wiley pipes and pick up a pound of tobacco. While I was there, a beautiful older lady came in and said she missed the smell of her late husband's old pipe and asked if I could light up a bowl for her. As I lit the bowl, blue curls of smoke went toward her. She seemed to be transformed to another time and another place as she stood there enjoying the smell of the burning tobacco. Before she left, she thanked me for bringing back some wonderful memories.

Lighting that bowl of tobacco for her also took me back in time to when I was a little whippersnapper. My father and grandpa would wake me up before sunrise and we would go to a lake in northern Minnesota, where we would go fishing in an old rowboat. Sometimes, the fog was so thick that I could not see my father and grandfather. It was scary, but I could smell the tobacco from their pipes and I felt safe and knew that all was well.

Thanks, *P&T*, for all the wonderful contact you have given me with other brothers of the briar. Smoking pipes allows us to share camaraderie with others like us around the world.

Brian Bostrom
Minneapolis, Minnesota
P&T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Craftsmanship, Performance and Artistry

Ed Jurkiewicz, maker of E. Andrew Pipes, has gained an admiration for the raw materials of pipemaking in his 25 years as a carver

by Greg Paschak

Ed Jurkiewicz credits several early influences for the pipes he has been creating for more than 25 years. Of course, there were close relatives who smoked pipes; still, the start really came about when his wife bought him a pipe as a present more than 30 years ago. The pipe she gave him was fortunately a good smoker, and Jurkiewicz enjoyed it. Another influence, occurring shortly thereafter, was the acquisition of a handmade Danish pipe advertised in the local paper and provided in exchange for a couple of proof-of-purchase coupons. "I thought that was very good," he says. "It was an excellent pipe! How could you go wrong?" A second try at the same offer got another pipe for him, but this one was really large. Almost the size of his fist, the pipe had a curious, unappealing shape to it. Jurkiewicz says he took the pipe to his local shop, Uhle's Tobacconists in Milwaukee, and asked the senior Mr. Uhle, "'What do you think about the pipe's workmanship?' Actually, it might not have been the smartest thing to show him a pipe that I had not bought from him. Mr. Uhle said, 'You think it is so easy to make a pipe?'"

Jurkiewicz, thus challenged, decided to improve that pipe. After a short period of time, he brought his modification of the pipe back to the store. Uhle told him that he seemed to have a knack for this, and that he should pursue it further.

After being introduced to pipe smoking, with pipes that were excellent smokers and with tobaccos suggested by professional tobacconists, Jurkiewicz had a favorable view of the pipe smoking hobby. With information found in the *Pipe Smoker's Ephemeris*, he bought a couple of briar blocks from a company in Chicago. "I don't know really what possessed me. Perhaps it was that I needed a hobby at the time," he says. Surprisingly, and in the always capricious nature of chance, both blocks turned out to be flawless—a fortunate happenstance, for had he been challenged with troublesome or useless blocks at that stage, he may not have continued. So began a long and joyful association of man and briar.

For Ed Jurkiewicz, the most surprising aspect of pipecarving in those early days was the nature of the wood itself. "This stuff was crazy: light in color or dark; light in weight or heavy; flawless or useless and cracked." Also surprising to him was the nonstatic character of the briar. He tells a story about one pipe in particular, brought to him by someone who had bought it in a shop but found it horrible to smoke. "I tried the pipe, and sure enough, about a third of the way into the smoke, there was an overwhelming smell of ammonia! I stripped the pipe inside and out, reamed it to bare wood, soaked it in alcohol four times. Nothing would get rid of

that smell. I threw the pipe on my workbench and forgot about it for a long time." He remembered it one day and had an idea. "I took it to a friend whom I knew could smoke anything. He filled the pipe and lit it, and smoked as if nothing was wrong. I went over and looked in the pipe and it was half empty. I snatched the pipe away and tried it myself, only to find the sweetest smoke I had ever had. My friend asked if he could buy the pipe from me, but I kept it!" He laughs expansively. That anecdote, he says, is a perfect illustration of the changeable nature of briar and how it was another thing that surprised him about the wood.

In the basement workshop of his 19th-century Milwaukee home, Jurkiewicz wields his knowledge of briar, machine, and handwork to create the highest-quality pipes. The warren of rooms contains various pieces of machinery, accumulated as his passion for pipecarving grew. His experience as a master machinist has served him well in his approach to extracting a pipe from a briar block, as has his interest in other woodworking and in painting. Just to watch the almost second-natured handling of the various tools used in his art is to understand how previous experience allows him the freedom to produce such fine pipes. His selection of briar is highly critical of grain, density and color. Although his sources are a trade secret, highest-quality Grecian, Italian and other plateau blocks are part of his stock. He has no particular preference in briar. "I like it all," he says. "I have never worked with North African briar, but I like everything I've tried."

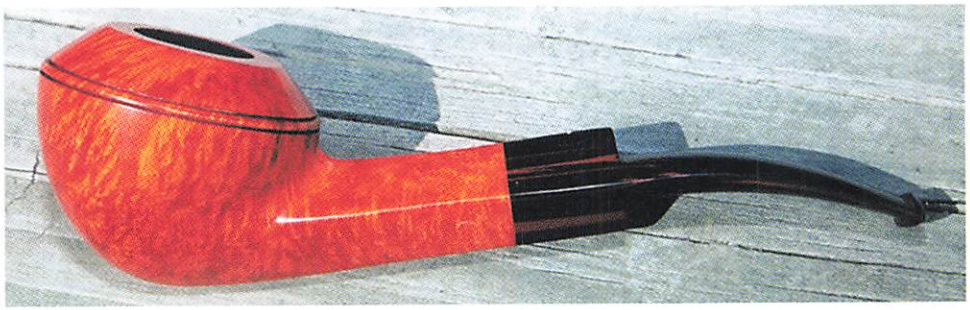
Jurkiewicz was once introduced to an Italian briar cutter (who saws the briar burls into usable pipe-sized pieces) and asked him what briar was his favorite. The man answered: "I do not know; the truck comes, drops the briar, and we cut it up. The block cuts nicely, it's clean and beautiful—who cares where it comes from?" "I was really shocked with his answer," says Jurkiewicz.

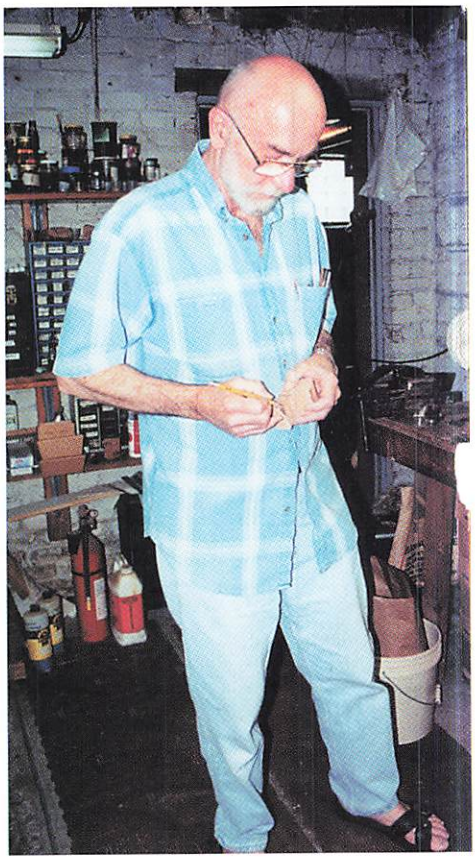
A variety of stains are utilized on E. Andrew pipes, but nonstained examples are also evident, when the qualities of the grain dictate. These pipes are finished with wax only, to allow the pipe to breathe, and to more fully exhibit the nature of the wood. As for curing the briar, Jurkiewicz says, "I prefer to leave the blocks to air cure. I tried oil curing a while back, and I've got jars of oils down in the shop to prove it, but I air cure." If an overall style—or perhaps more appropriately worded, an overriding flavor—were to be ascribed to E. Andrew pipes, Jurkiewicz says that the influence is weighted toward the Danish school of design. He maintains close friendships with carvers such as Teddy Knudson and Jess Chonowitsch.

"I can't say as I have a favorite shape to make. I like them all, basically." The most difficult shape for him, though, is the bulldog and its corollaries. "It's not that it is difficult to make, but it is just that there is nowhere to go. If you inadvertently make a mistake or come across a flaw in the wood in another shape, the chances are very good that it can be altered to work. You cannot alter a bulldog."

All movement in the shop is efficient and precise. His work reflects a precision that comes only with many years of experience. In fact, it would seem, watching Jurkiewicz work in his shop, that the machines yield to his hand without any complaint. After the bowls are roughed and turned, the mortises and their corresponding tenons are made with practiced skill and efficiency. One of his prime tenets is that the pipe should smoke exceptionally and be dry and sweet. The internal geometry of the draft hole and tobacco chamber is drilled with precision. The tobacco chamber has a slight taper and is no more than three-fourths inch in diameter. "I like it with a bit of taper—that is, the whole bowl should taper from top to bottom, about two degrees. Not dead-straight side walls. The bottom of the bowl should be rounded, not a complete half-circle, but rounded with a bit of a point." E. Andrew pipes are sometimes produced with larger draft holes. "I find it hard to keep that amount of tobacco burning properly, and in a larger-sized pipe to begin with, it can be extremely hard to smoke."

The draft hole is drilled to four millimeters in diameter. "I use that particular size because it works. I have used other diameters, but this currently seems to be about the norm in the industry." The bowl and rough bit are united and the process of the construction and finishing of the pipe continues. Much hand labor is exhausted in the





final shaping and finishing of the bowl and its attendant hand-cut bit. Jurkiewicz's practiced hand passes over the forming bowl and bit to find those areas that do not conform to the shape, and these may be visible only to his experienced touch. At a later stage, after the pipe is nearly finished, a bowl coating of carbon material is applied to ease the initial firings of the pipe. There may be additions of touches of maple or other materials between bowl and bit, and the use of bamboo extensions is done with an attention to detail evident throughout. A silver band is sometimes used to accentuate the pipe.

Although it may be simpler and perhaps more efficient to begin with a factory blank bit, Jurkiewicz opts for the more time-consuming and labor-intensive production of hand-cut bits, using rod ebonite or cumberland stock, or occasionally acrylic. According to Jurkiewicz, ebonite and cumberland oxidize more slowly than vulcanite. Once the tenons have been turned to precisely match the mortise in the shank of the pipe, care is taken to match the smoke hole in the stem with that of the bit. This ensures that a pipe cleaner will ease through without impediment. Attention to detail is inherent in the formation of the button and the drilling of the draft hole. There is careful work done inside the smoke hole just behind the button, to widen the smoke hole out to span the width of the button and make cleaning more efficient (no stuck pipe cleaners here), and to spread the stream of smoke. "The handmade bits are a great deal of work. Lots of detail and fine work go into making them, and it is what the people want." Once finely smoothed, the bit is polished to glowing perfection.

The finished pipes are given the "E. Andrew USA" stamp. The E. Andrew comes from a desire not to crowd the pipe with nomenclature. The Jurkiewicz name, he felt, would be too much on the pipe. Using his middle name, Andrew, along with his first initial, E., gave him his now-recognizable logo.

When it comes to grading his pipes, Jurkiewicz says, "Early on, I did grade the pipes. However, I consider all of the pipes to be high grades." The very best of the best, however, receive special recognition with the stamp of an eagle's head in addition to the E. Andrew USA. The eagle head stamp denotes the pinnacle of production and exemplifies the utmost in grain, clarity, coloring, fit and finish. The Eagle-grade pipes carry prices of $350 and above. Generally, E. Andrew pipes range in price from $250 to around $1,200.

Jurkiewicz works alone in his shop, and his production can range up to more than 150 pipes per year. He keeps the level of his production at a comfortable and manageable size. "There was a time when a businessman might order a dozen pipes to give away as gifts. I would have to bring in additional wood from Europe just to keep up. That does not happen all that often these days." However, his pipes are popular worldwide, with customers as far away as China.

With his friendly demeanor, it is easy to believe that Jurkiewicz produces each of his pipes for a friend. It would fit comfortably into the whole character of the man and his pipes. "I want each pipe to have something special," he says. "Certainly, attention to detail is important. It seems that gets lost these days. If I have to put it all in one term, I would have to tell you a little story. A long while back we went to see *The Mikado*. It was my first time seeing the operetta. I looked at the playbill and saw the character name Yum-Yum and realized that there was sheer genius here! If I had to put it in a single term for my pipes, it would be that, each of them would be a Yum-Yum!" *P&T*

E. Andrew pipes are available from:

- The Uhle Tobacco Co.; Milwaukee, Wisconsin
- Jacks Tobacco & MCS; Brookfield, Wisconsin
- Uptown's Smoke Shop; Nashville, Tennessee

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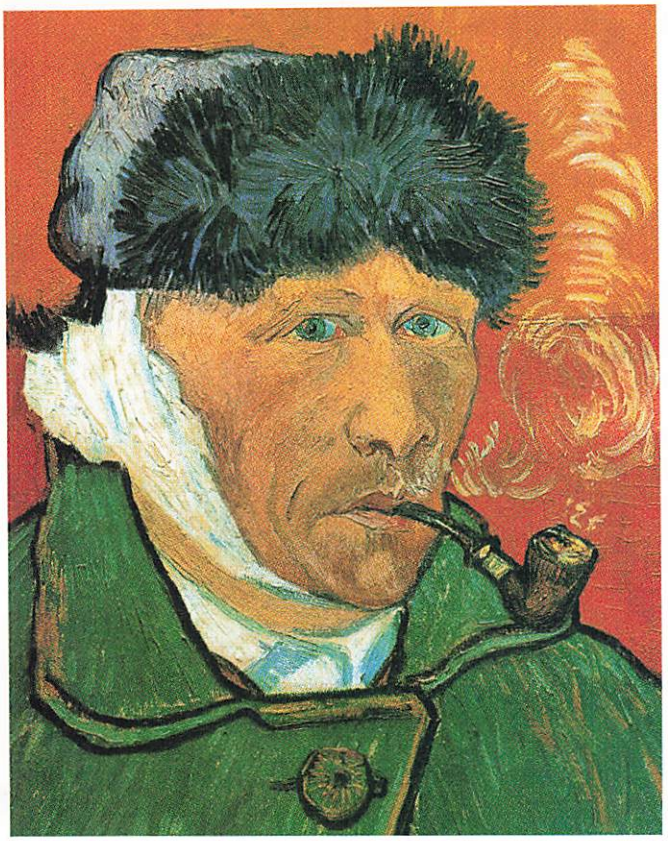
Art Pipes

Pipes are generally examined in the pages of this magazine as works of art in themselves. Now take a look at the inverse—how art reproduces pipes

by John Scotello

Every time I stop by my local tobacco shop, I'm amazed at the range of topics of discussion and at the level to which nearly everyone in the shop is able to converse about them—from politics to philosophy, to religion or even musical theory. I always particularly enjoy when the topic swings to the world of art, because the fine arts and the pleasures imparted by pipe smoking are inexorably intertwined. The history of art, particularly the history of modern painting, is dominated by those who were more than just casual pipe smokers. Van Gogh and his roommate Gauguin often argued and came to blows over their combined budget for pipe tobacco and prostitutes! Another tale goes as far as alleging that one painter even used the money allotted to him by his father for pipes and tobacco to fund a secret wife and child. In countless historical biographies, artists have relied on friends and family for money for pipes and tobacco, which was considered an absolute necessity for life and for making art. Furthermore, some of the most significant paintings in the world of art feature pipe smoking as their subject, as a compositional device, and most important, as metaphoric symbol.



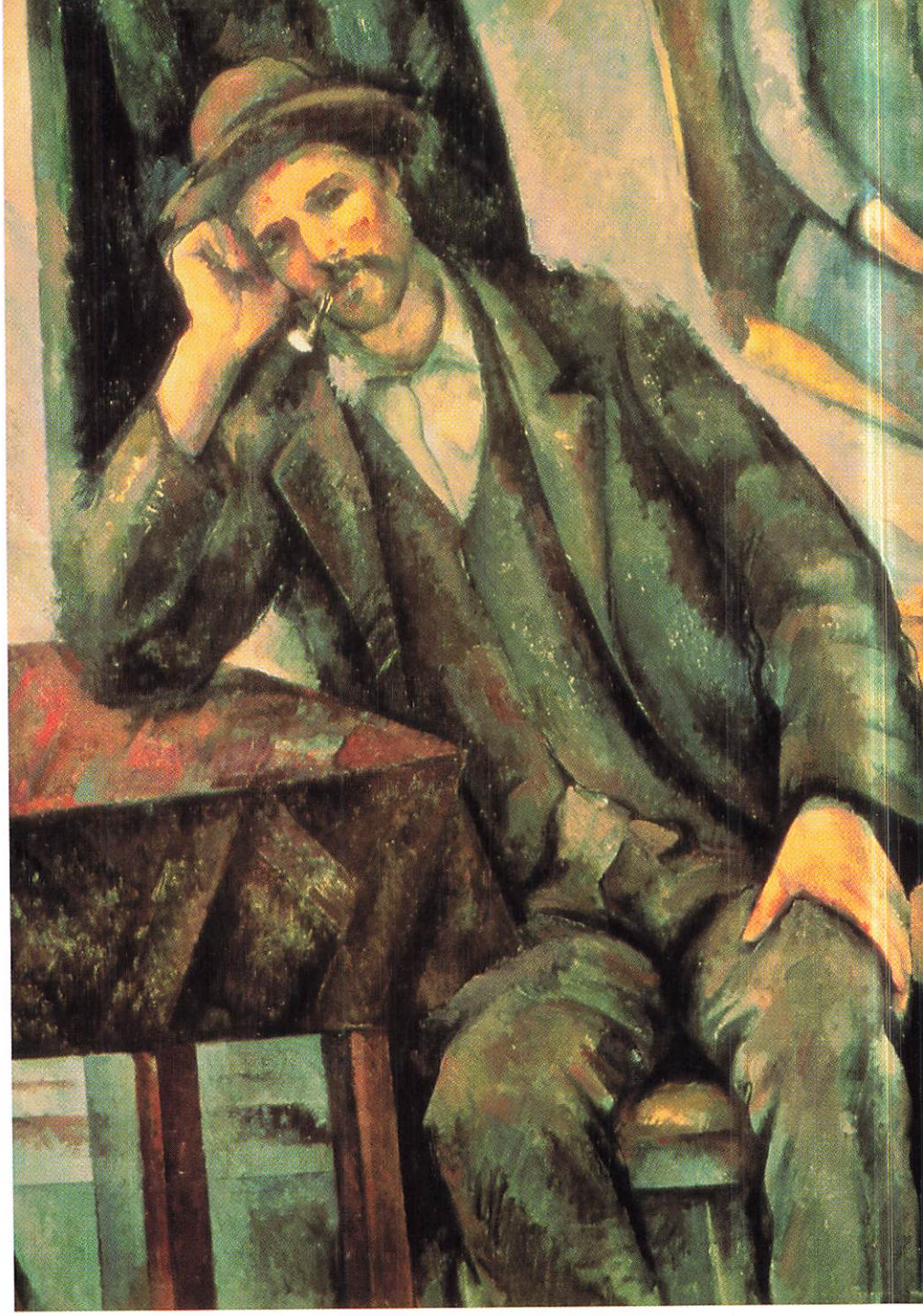
The arrival of pipe smoking as the subject of works of art obviously corresponds to the time when pipe smoking grew to popularity in Europe. Those with the money to buy tobacco were also those members of the up-and-coming mercantile class who fostered and pushed the development of the arts. Likewise, wealthier art patrons wanted to be depicted in a manner that showed off their wealth and social stature, so pipes were incorporated into portraiture as a sign of conspicuous consumption and unabashed self-promotion. Each developmental stage or movement in art corresponds to a series of paintings or painters who included pipe smoking as subject matter. Many of the most influential artists, whose paintings changed the direction and currents of art, went so far as to immortalize themselves in their work as pipe smokers. Causally, these paintings were oftentimes the seminal works of art in that artist's *oeuvre*.

Some of the initial important works that included pipe smoking were those

Pierre-Auguste Renoir's "Claude Monet Reading a Newspaper," 1872. Image courtesy of the Bridgeman Art Library (right). Vincent Van Gogh's "Self-Portrait with Bandaged Ear and Pipe" (left).

created by the Northern Baroque artists of the 1600s. Such Dutch artists as Brouwer and Hals focused on slice-of-life portraits of their contemporaries. These works are of cavalier and merry bar patrons and comical scenes from everyday life at the time. Brouwer became particularly known for his bar scenes of pipe smokers showing their skills at blowing perfect rings and making silly faces. This is also sound historical evidence that pipe smokers have always been zany people who tend to frequent taverns. These traditions continued throughout the 17th and 18th centuries. Important artists such as Teniers, La Tour, Dusart and Chardin (just to name a few) rendered paintings incorporating the pipe in portraiture.

In the 1800s, pipe smoking became more of a pastime for the working middle class. It is from this demographic that the influx of artists came, thereby fostering the growth and influence of the French Academy on the mainstream. The Academy grew very powerful and fully dictated the direction and rules for art and taste at that time. Then an interesting thing happened. The artists themselves began to revolt against the Academy. Artists such as Gustave Courbet began to make art about more than the dictated popular aesthetic. Social issues, philosophical thought, and self-expression in art began to compete with the work shown in the Academy. Those pushing for these changes were avid pipe smokers and using pipes as subject matter in fine art was continued. Courbet and his fellow provocateurs, inspired by social reform, pushed for the inception of what we now call modern art. This caused a rebirth of art that fostered several artistic movements. There were Realists such as Manet; Impressionists such as Renoir, Monet and Degas; and Expressionists such as Van Gogh and Gauguin. All were furiously pushing the boundaries of art, all were producing art in what was actually a very short historical time frame, and all were avid pipe smokers. Perhaps the most important artist to come from this period was Paul Cézanne. Cézanne is and was looked upon by his peers and future artists as the father of all modern art. He pioneered a geometrical-analytical style that became the basis for later abstract art. Among the most influential paintings he made was his series of card players. These paintings and the portraits



he made in preparation for their execution all use the pipe and pipe smoking to give us insight into the people he was depicting. Cézanne used the pipe like any other geometric form. The shapes of the pipes are broken down from what had been the understood method of rendering into a system of simple geometric lumps of paint that represent the form.

Modern art truly began to flourish in the 1900s, and the true bad boys of painting came into their own. Not surprisingly, the pipe as subject and aesthetic form was of critical importance. During the early 1900s, Picasso and Braque invented collage and Cubism. Such works as Braque's "Violin and Pipe: *Le Quotidien*" actually put pipes on the cutting edge of the art world. Picasso and his contemporaries further continued the tradition of formal portraiture that included the representation of pipes. Now, however, the forms and styles of the paintings were less representational. The early moderns of America and members of the Ashcan School, such as Sloan and Henri (who were instrumental in shifting the center of the art world from Paris to New York), were also fervent pipe smokers who painted their self-portraits to reflect the same. During this postimpressionistic era, many different art movements vied for popularity. However, one painting really set the standards for

Paul Cézanne, "Man Smoking a Pipe," 1890-92 (left). Ernst Ludwig Kirchner, "Self Portrait with a Model," 1897 (right) © by Dr. Wolfgang & Ingeborg Henze-Ketterer, Wichtrach/Bern. Images courtesy the Bridgeman Art Library.

the importance of the pipe in art. This was Rene Magritte's *"Ceci n'est pas une pipe."* It is a large brownish painting of a tightly rendered bent billiard-shaped pipe. The scripted text beneath the pipe decrees in French, "This is not a pipe." Well, of course it isn't a pipe—it's a representation of a pipe—a painting, a visual metaphor. But, at the time, this statement blew the doors off the art world and left the viewer dumbfounded.

Many contemporary artists are still using the pipe as it has been used historically. Lucien Freud, considered the foremost figure painter alive today, has painted formal portraits in which his sitter is chewing on what could only be a Dunhill. Other more-edgy artists are taking those theories and putting a more funky and contemporary twist on them. To fully understand why the pipe has remained for so long as a subject and artistic device in the course of a very fickle lineage, one has to understand how its incorporation has made the painter's job a bit easier.

One of the most important aspects of any two-dimensional work of art is its composition. The Western/European aesthetic is based upon concepts discovered in the Renaissance and is contingent upon single-point perspective and certain design formats. These formats include Leonardo da Vinci's golden pyramid, the S curve, and a spiral toward the center of interest, to name the most prevalent. In each case, painters have used the form of the pipe to influence the composition of a painting and to draw the viewer's eye in a complex prescribed composition. Take, for example, Courbet's self-portrait, "Man with Pipe." Here, Courbet uses the pipe to lead the viewer's gaze in a particular direction around the painting and to focus our vision upon what he feels we should be most interested in. As Westerners, we are trained to read things in a system starting from the upper left-hand corner to the right (as our written language is laid out). The viewer, therefore, enters the painting with the dark greenish-blue area in the upper left corner of the painting. The viewer's eyes are then led to the right side of the painting and down to the middle of the composition by means of the highlights in Courbet's hair that stand out against the dark shadows of the background. This sweeping curve of the warm, dark colors is then interrupted by the figure's teal-blue sweater that pulls the viewer's eye back toward the center of the composition by its strong diagonal line. The glowing clay pipe then comes into play. The bowl of the pipe, with its chamber tilted invitingly toward the viewer, pulls the viewer's vision to the center of interest—Courbet's face and its areas of extreme light and dark. At first glance, this looks like a rather straightforward painting. However, Courbet has made use of significant compositional devices that rely on the positioning of the pipe to lead our eyes around the painting with such ease that we may take its complexity for granted. The tilt of the head and shoulders form a graceful S curve. The position of the figure's head and juxtapositioning of his shoulders form da Vinci's golden pyramid. Most important, the viewer's eyes travel around the painting in a spiral leading around the head, and up the pipe, until his gaze is transfixed upon that of Courbet's.

So, what does it mean when there is a pipe in a painting? Art historians and aesthetic theorists have been debating the meaning of certain elements or sym-

bols in paintings for as long as there have been artists making paintings. However, the symbols contained in most portraits containing pipes are commonly used and relate to other frequently used symbols with universally understood meanings. The three major symbols used in pipe-related portraiture are the pipe itself, the fire contained within its chamber, and the smoke emitted from the pipe and from the smoker. The use of smoke has religious connotations of the act of prayer. Smoke rising symbolizes prayers going up toward heaven. Breaking down the meaning of fire is a bit difficult, as fire has inevitably many meanings because it has been so valuable for mankind. It has stood for rebirth, purification, desire and knowledge. To determine the meaning of fire in a particular painting, one must examine its use in the context of the entire painting. Finally, the most important symbol used in a pipe-related painting is the pipe itself. It is commonly understood that the pipe is a phallic metaphor. Now, don't make common homophobic jumps to conclusion. A phallic symbol in art by and large has one of two very masculine and powerful connotations. The first use of a phallus or phallic symbol is the expression of unadulterated male virility. The second usage is a bit more complicated and deals with the male desire to possess—and what men generally desire to possess is women. So the use of a phallic symbol is a representation of the man's desire to possess a woman. In appealing to this carnal instinct, a man may not necessarily be attempting to assert his power over women. Rather, he is affirming his power or how he "measures up" to other men in a very Darwinian sense, because animal instinct interprets the male with the most women as the most powerful.

To understand the use of these symbols, let's break down their use in the context of the painting that most exemplifies them—Van Gogh's "Self Portrait with Bandaged Ear and Pipe." To understand what this painting means, we have to understand when it was created and why it was executed. Van Gogh was living with his friend and idol Paul Gauguin, in the south of France. Van Gogh had planned that this collaboration would be an artist's utopia where he would truly become a great painter. Unfortunately for Van Gogh, he and Gauguin were constantly at each other and hardly got along (despite the fact that both were very productive during this collaboration). After one particularly bad tiff, Van Gogh mutilated himself by severing his

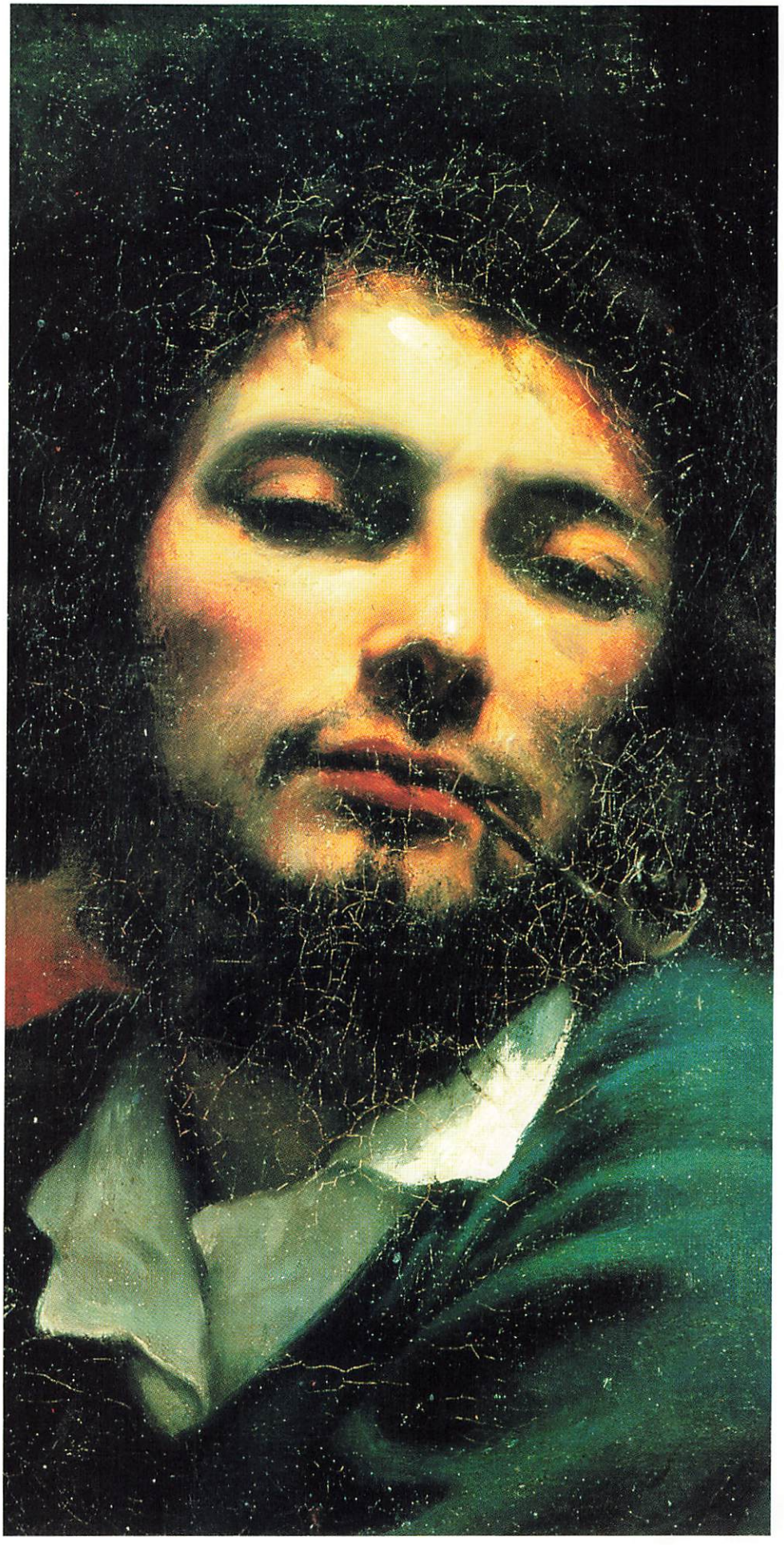
Rene Magritte, "Ceci n'est pas une pipe," 1929 (above). Image courtesy of the Bridgeman Art Library. © 2002 C. Herscovici, Brussels / Artists Rights Society (ARS), New York.

Gustave Courbet's "L'homme a la pipe," (right). Musée Fabre, Montpellier; Cliché Frédéric Jaulmes; Reproduction interdite sans autorisan.

ear lobe. He then wrapped it up in a cloth, proceeded to a brothel and presented it to his favorite prostitute as a gift. This self-portrait was the first painting Van Gogh made as he started to recover from lopping off part of his ear.

In the painting, Van Gogh presents his own self-wounded image to the viewer as his eyes stare pathetically, returning the viewer's gaze. A pipe hangs from his mouth with its tobacco stoking softly in a warmish red. The smoke wafts from the pipe in curvy paintstrokes that echo the spiraling rhythm of the composition and the directional mark-making that is Van Gogh's personal idiom, which harmonizes the entire composition. In this painting, I believe that the glowing fire in the chamber of the pipe represents Van Gogh's general desires: his desire for artistic greatness; his sexual desires; and his desire for happiness with Gauguin. Van Gogh was a particularly religious man who in his youth studied to become a minister. Therefore, it plainly follows that the smoke emanating from the pipe is a symbol of Van Gogh's prayer. It is likely that he is praying for his own recovery, a subsiding of his mental angst, and for the reparation of his relationship with Gauguin. The pipe is used as the quintessential phallic symbol. Van Gogh clearly is intimidated and is in awe of the prowess of Gauguin. By using the pipe as a phallus, Van Gogh is attempting to assert himself over his idol (through his sexual aptitude and prowess), thereby leveling the playing field in their relationship. After all this artistic speculation has been made, one should also consider that perhaps Van Gogh just really liked the taste of Latakia.

It makes a great deal of sense to me, as both a painter and pipe smoker, that there has been such a historical collaboration between the fine arts and the art of pipe smoking. The personal quiet moments I experience while puffing on my pipe are very similar to the feeling I get when painting away in my studio. Both practices require an amount of concern, personal taste, and a definitive passion. In both cases there seems to be an instinctual drive and thirst for perfection. My own paintings have frequently included pipes and images of myself puffing away on one in my collection, and I am proud and inspired to be part of this wonderful tradition. *P&T*



Marxman Heirloom Found

A rare discovery at the Chicago pipe show's silent auction brings a historical rarity to light

by Bruce Harris

Originally priced at $3,500, it was named "Pipe Dream" and was among a group of 80 pipes that toured the United States more than half a century ago for exhibition at famous pipe and department stores and at several veterans' hospitals. Pipe Dream was the creation of Cecil Howard, former head of the National Sculpture Society and *Pipe Smoker* magazine's Pipe Smoker of the Year in 1947. It was, and still is, the second most famous and costliest pipe in the long-forgotten Marxman Heirloom Series. And, unbelievably, it was one of several pipes (unmarked and unlabeled) available in the silent auction at the annual Chicago pipe show in April 2002.

Although I have attended many different pipe shows over the years, this was my first visit to the Chicagoland International pipe extravaganza. Among the many activities planned was the silent auction. Approximately 100 lots of pipes, tobaccos and accessories were up for grabs. Like most attendees, I took a break from the dealer offerings to peruse the items up for auction. One lot in particular attracted my immediate attention. It consisted of three or four pipes plus a couple of antique tobacco-related collectibles. One of the pipes in this motley group jumped out at me. It was briar, carved in the figure of a striking nude female. It was unsmoked and huge, and it triggered something in my mind.

I have been collecting Marxman pipes since 1991. The Holy Grail for Marxman collectors is to own one of the pipes known as Marxman Heirlooms. In 1947, Robert L. Marx, head of the Marxman Pipe Co., created a line of hand-sculptured pipes, calling them Marxman Heirlooms. The series ranged in price from $100 to $7,500 (in today's dollars, that is approximately equivalent to $870 to $65,450). Marx set out to create the most expensive and artistic pipes in the world. To accomplish his goal, he hired some of the most famous sculptors of the day to create the one-of-a-kind masterpieces. Artisans such as Jo Davidson, Cecil Howard, Charles Kopp, Edwin F. Drake, G.A. Griffin, R.D. Watts, Leslie M. Sommer and others were commissioned to carve the pipes. The results included some unique and magnificent carvings of a deep-sea diver, a gorilla head, a retriever holding a pheasant in its mouth, a Chinese mandarin kneeling in a cluster of Oriental foliage and a self-portrait. Jo Davidson carved his famous self-portrait, which sold for $7,500 at the time (see *Pipes and tobaccos*, Summer 1998, p. 63).

Let's return to that Saturday afternoon in April. There I was, wondering if I was actually in the presence of a Marxman Heirloom. I knew there was a nude in the series, but for the life of me, I could not remember exactly what it looked like. I examined the pipe and saw the inscribed name, "Howard." *Cecil Howard*, I thought to myself. He was one of the carvers of the Heirloom series. I knew that for a fact. My heart began to race. The silent auction had just begun and it would be several hours before it closed. The minimum bid to open was $10. I decided to blow that away and opened the bidding at $100 for the lot. Every hour or so I meandered past the table to make certain nobody had outbid me—several passes by the table and so far, so good. I tried to act nonchalantly. I did not want to draw attention to the lovely nude on the table. But my bubble quickly burst. I noticed another name written under mine with a bid of $110. There was still plenty of time until the end of the auction, but I needed a plan. For the next few hours, I could not get the thought of the pipe out of my mind.

As the afternoon wore on, I was struck by another thought. I was having the nagging notion that I was low on cash. Saturday was my third day in Chicago, and I had already overspent my limit. Too many pipes! I inquired about the possibility of paying for auction items by credit card, but was told, "No. Cash and checks only." Great! I did not bring my checkbook to the show. Now what? I turned to my friend Jeff Folloder, with whom I was sharing a table. He was kind enough to lend me some cash. I showed him the pipe I was interested in and told him I thought it might be a Marxman Heirloom. He looked at me as though I were crazy. Now that I had cash in hand, I decided to take no chances with the auction. I was going to own that pipe. I bid $350. No way a casual bidder was going to top that.

Two hours before the auction's end:

I was counting down the minutes and becoming very excited. I kept my eye on the table with the nude and, fortunately, nobody seemed interested in it. As the auction drew near closing time, there was a flurry of activity and excitement around every table. I could not look. I stayed far away from the auction area. Excitement gave way to nervousness. My heart was beating rapidly. When the whistle sounded, signifying the end of the auction, I jumped. Had I won? Had someone else outbid me? Jeff came back to our table and informed me I was the high bidder at $350. Rather than experiencing happiness, my excitement quickly changed to apprehension. I had a sudden, sinking feeling. What had I done? Had I grossly overpaid for a pipe that I could have obtained for less than half the price? What if this pipe was not from the Marxman Heirloom series? I had very mixed feelings as I stood in line to pay for my winning lot. Too many questions. I was driving myself crazy. I decided to put the pipe out of my mind until I returned home. There, I would verify whether or not I had unearthed a true rarity by comparing the pipe to some of the old photos and articles I own about Marxman pipes.

Once home, it did not take me long to realize I was indeed the proud new owner of Cecil Howard's Pipe Dream. The photos and descriptions in *Pipe Lovers* (December 1947) magazine matched exactly the pipe I now held in my hand. Pipe Dream was priced at $3,500 in 1947 (that equates to approximately $30,500 in today's dollars). Howard used a live model as his source of inspiration. The carving is of a reclining nude who seems to be resting on a series of fluffy clouds. The pipe is made from Algerian briar, and it is a massive piece of wood. It measures a full 8 inches long, not including the stem. The pipe has never been smoked. The bowl seems to be lined with meerschaum. Apparently, the pipe originally came with a cradle made of briar, which sat on a base. The briar cradle also contained the flowing clouds (of the dream), and the pipe rested neatly in the cradle. Unfortunately, the cradle and base are still missing. Nevertheless, the discovery of such a rare and unique pipe more than 50 years after its creation is, in the words of Sam Spade, "The stuff that dreams are made of." *P&T*

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The Paradox of the Porcelain Pipe

Pleasing to the eye, pungent on the palate, and occasionally perilous for the purse

by Ben Rapaport

Porcelain pipes were once very popular among a certain segment of pipe smokers. In those tranquil years when smoking was de rigueur in the Western world, why didn't pipe smokers universally accept the porcelain pipe as enthusiastically as they did the clay, the meerschaum and, later, the briar? And why has the antique pipe collector championed the porcelain throughout the last 250 years? The answer to the first question lies in understanding what porcelain is and the process of its embellishment, and this question is answered in brief. The second question requires a more substantive answer, the principal focus of this narrative.

The road map of the porcelain pipe's evolution and metamorphosis through time is very circuitous. Typically, research and discourse on this pipe is the domain of European scholars, particularly those of Germany and the Netherlands and, to a lesser extent, of France; they are intimately familiar with its history. Until now, both questions have been isolated from serious research in the United States. As an American pipe collector having more than a passing interest in porcelains, I have diligently navigated this European road map. What follows will pass collective European scrutiny.

PORCELAIN: THE SUBSTANCE

Earthenware and stoneware are ceramics made from natural clay that is fired or baked. Often, the object is coated with a glassy substance called a glaze. Firing at a low temperature produces earthenware, a porous material, and glazing makes it waterproof. Firing at a higher temperature produces stoneware, a harder, heavier, nonglazed, nonporous material. Porcelain is a white, translucent ceramic ware that differs from other types of ceramics in its ingredients and in the process by which it is produced. It is made from a mixture of two ingredients: kaolin and petuntse, a feldspathic mineral, and it is divided into three general classes: bone china, soft-paste and hard-paste; the differences among these three are based on the materials used. Bone china is made by adding bone ash to kaolin and petuntse, ingredients discovered by English porcelain makers about 1750. It is more durable than soft-paste porcelain, also developed in Europe, which contains a mixture of fine clay and glasslike substances. Soft-paste is fired at low temperatures and remains somewhat porous. Hard-paste porcelain, sometimes called true or natural porcelain, has always been the model and ideal of porcelain makers. It resists melting far better than the other two classes, so it can be fired at very high temperatures to cause the body and the glaze to become one. Hard-paste porcelain is used to make, among other things, vases, tableware, figurines, decorative objects—and pipes. The modeler makes surface modifications to porcelain by incising (carving), perforating (poking holes), and embossing (applying raised designs). Relief designs (three-dimensional effects) are usually molded separately and then attached to the porcelain. Painting the porcelain surface may be done in several ways, one of which is to use a colored glaze or underglaze (a design painted on a piece before it is glazed). Paints applied over the glaze are commonly called enamels and require

a second firing to make them permanent. Transfer printing (mentioned later in this article) revolutionized the porcelain industry in 1756, enabling workers to decorate wares much faster than they could by hand. In transfer printing, a design is engraved on a copper plate, inked with ceramic color, transferred to tissue paper and, while the color is still wet, the tissue paper is pressed against a porcelain object, leaving the design on its surface.

PORCELAIN: THE SMOKING PIPE

One attribute absent from the aforementioned definition of porcelain is that it is a *nonporous* material! And this singular characteristic should prompt any avid smoker to wonder how this pipe medium, introduced in the 18th century, could have been popular for another 150 or so years? When one also considers that pipes were made from earthenware variants such as crockery, pottery, biscuitware (unglazed porcelain) and Wedgwood (stoneware), why would smoking pain (figuratively) win out over smoking pleasure, and why were so many of these pipes produced? A logical explanation follows.

The porcelain pipe was a German creation, but Germans were not the only manufacturers or the only smokers of the porcelain for long. Porcelain pipes were soon in common use in Austria, the Netherlands and a few Scandinavian countries. Germany's output, however, far exceeded that of every other European country. A statistical report from Ruhla, one of the principal 19th-century German pipemaking centers, reported production of 18.7 million pipes for the period 1850-1870: meerschaum, 570,000; imitation meerschaum, 500,000; wood, 5 million; clay, 3 million; and porcelain, 9.6 million, almost twice the quantity of wood pipes and threefold the quantity of clay pipes. Assuming these statistics to be fairly accurate, an average annual production would have been more than 930,000 pipes; of this quantity, then, 480,000—slightly more than half—were porcelains!

While it is not known precisely why the porcelain's popularity lasted as long as it did, I would wager that most—if not all—of those who smoked one probably did not derive much pleasure. It does not take a genius to know this, because recorded pipe history is replete with commentary about this pipe. In a cursory survey of a few standard works, I found with ease what some distinguished authorities

Table 1. The Porcelain Pipe in Print

SOURCE	QUOTATION
Joseph Fume (pseudonym), *A Paper:—of Tobacco*, London, 1839, 137	The bowl, which is usually of porcelain, or some other kind of fine glazed earthenware, consists of two pieces—the head, which contains the tobacco, and the lower egg-shaped part, which serves as a kind of receiver for the oil and prevents the stem becoming so soon foul as that of a meerschaum. The heads of those pipes are sometimes beautifully enameled; but the great objection to their use is that the smoke of the lighted tobacco ascends almost directly in the face of the smoker.
Anon., *Smoking & Smokers, an Antiquarian, Historical, Comical, Veritable, and Narcotical Disquisition*, London, 1845, 48	The same remarks hold good in reference to the porcelain pipe—it does not imbibe the oil of the tobacco; age and use do not improve it; and, as a consequence of this impenetrability, you are constantly obliged to clean it. A smoker ought not to be a bottle or a bowl washer: a porcelain pipe is utterly useless to him.
A Veteran of Smokedom (pseudonym for Andrew Steinmetz), *The Smoker's Guide, Philosopher and Friend*, London, 1876, 72-73	The execrable china pipe of the Germans. It has no absorption. It is a mere tobacco still, condensing the fetid juices in its reservoir, which must be frequently emptied and cleaned, or it is converted into a hubble-bubble of disgusting poison.
An Old Smoker, *Tobacco Talk*, Philadelphia, 1894, 30	The German porcelain pipe, though its material is non-absorbent, makes up, hygienically, by its lower receptacle for collecting the oil, and by the great length of the stem, through which the smoke reaches the mouth, cool and free of impurities.
W.A. Penn, *The Soverane Herbe. A History of Tobacco*, London and New York, 1901, 155-156	In no way does the German (porcelain) pipe meet with English approval; it is bulky and unwieldy, and must necessarily be held in the hand. It is an execrable smoker, being a mere tobacco still, for the china bowl is absolutely inabsorbent.
Georges Herment, *The Pipe*, New York, 1955, 22	In France and Germany one can get as many pipes known as Alsatians as one likes; but attractive as they undoubtedly are to the eye, they have serious faults when it comes to smoking.
Joaquin Verdaguer, *The Art of Pipe Smoking*, London, 1958, 24	If someone should present you with one of the monstrosities made in Meissen or Sévres, shove it immediately in your china cabinet. Don't put the darn thing in your mouth. It belches out redhot smoke, scorches the tongue, soils everything in sight and—what is worse—remains completely aloof.
Amoret & Christopher Scott, *Tobacco and the Collector*, London, 1966, 37	Porcelain pipes are still made today...in general, they are crude and garish; the collector should have no difficulty in separating the 18th- and 19th-century sheep from the 20th-century goats.

Illustration 1: Two early 20th-century postcards and four trade cards extolling the porcelain pipe. Ironically, these were not advertisements produced by the pipe industry. Cards from the author's collection; photograph by Gary R. Coppage.

Illustration 2: This photograph illustrates a variant type of reservoir configured for two bowls. Reservoirs configured to receive three and four bowls were also produced, but less often encountered. Pipe bowls and horn reservoir courtesy of Frank P. Burla; photograph courtesy of Dr. Sarunas Peckus.

said. Most of the quotations in **Table 1**, arranged chronologically, range from neutral and noncommittal to opinionated and less-than-charitable.

Most mainstream 20th-century authors in this country and in England who wrote about pipe history paid little to no attention to the porcelain; of those who did, almost none considered the porcelain worthy of even honorable mention.

PORCELAIN: THE COLLECTIBLE PIPE

From the aforementioned, it can be concluded that smoking a porcelain pipe was not part of the English experience and, as mentioned toward the end of this account, it was an ever-so-slight part of the American experience, but collecting them has always been very much part of a universal experience. If the porcelain pipe is removed from the context of smoking and placed into the venue of art, then the pipe collector would argue that the glazed porcelain pipe defends itself extremely well when compared with other pipe mediums of that era. Indeed, the porcelain pipe succeeded for an extended period, while other pipe mediums were readily available because, I believe, form was then more important than function or, more pointedly, aesthetics triumphed over acridity.

Why? Because a porcelain pipe can be "a thing of beauty" (**Illustration 1**). So what, then, is a porcelain pipe? It really defies a neat and tidy definition. The only common denominator is the substance, because throughout the heyday of production, there is evidence of almost continuous permutations in style, shape and construct. Genre is a more befitting description. The marked stylistic nuances in just the bowls and reservoirs are noted in **Table 2**. (I admit to having misappropriated and adapted the morphological title of **Table 2**, "*Anatomie der Gesteckpfeife*," from a German pipemaker, author, member of the International Academy of the Pipe, and friend.)[1]

From the data in **Table 2**, it should be evident that the porcelain genre is replete with many styles, shapes and variant configurations (**Illustration 2**). **Table 3**, next, outlines four basic classes to which I have assigned my own discrete names and characterizations, and for which I assume total responsibility. Just about every porcelain pipe the reader can encounter will fit into one of these four classes. Following this table is an expanded discussion of each class with accompanying illustrations.

PREMIER DESCRIBED

The history of the premier porcelain pipe began in Meissen (founded in 1710), but other German porcelain factories of note were also established in the same century, among them Berlin, Bruckberg, Frankenthal, Fulda, Fürstenberg, Höchst, Ilmenau, Kassel, Kopenhagen, Limbach, Nymphenburg, Veilsdorf, Volkstedt and

Table 2. Anatomy of the [German] Porcelain Pipe

PRINCIPAL COMPONENTS	VARIATIONS ENCOUNTERED
Bowl (*kopf, stummel, or stummel kopf*)	48 different and distinguishable shapes have been identified, each with its own unique nuance(s) in size and termination.[2] Undecorated to handpainted and, later, transfer-printed scenes. Surfaces were either molded, smooth, of raised design, or bas-relief-molded décor.
Windcap or windcover (*deckel*)	Simple machine-stamped white pot metal or brass, multitiered configurations with hidden compartments, gold- and silver-plated, gold or solid silver. Sometimes, no windcover accompanied the bowl.
Reservoir (*abguss* or *wassersack*)	At least 15 variant shapes made principally in porcelain, but also in horn, wood, ivory, even metal.[3] The porcelain reservoir may exhibit the same motif as that on the bowl (in pipe argot, the correct term is *en suite* [French]), or a different motif. Most often, it is a plain glazed white finish.
Stem (*robr*)	Wood (cherry, the most common), ivory, horn, bone, antler and other materials (or in combination). One 19th-century tobacco trade book listed three standard lengths: short (16 to 20 inches), half-long (24 to 28 inches), and long (32 to 40 inches).
Mouthpiece (*mundstück*)	Most often made of turned buffalo horn.

Table 3. Typology and Approximate Chronology of the Porcelain Pipe Genre

CLASS	CHARACTERIZATION	REMARKS
Premier (ca. 1725-1850)	Bowls as figural heads or busts of humans or animals. Handpainted in lustrous and vivid polychrome colors. Often accompanied by silver or gilt windcovers and shank collars.	The most expensive and in the greatest demand by far.
Prevalent (late 18th to mid-19th century)	Good to excellent hand-painted images, many in the style of Gottlieb Biedermeier, or simplified French Empire style or chinoiserie, an imitative European adaptation of Asian art. Bowls finished in vibrant hand-applied paints. Some made en suite with gold appliqué, ornate windcovers and other interesting and unusual accents. A plethora of motifs: portraits; paintings in miniature; military and patriotic; student; the chase; heraldic armorials; religious; fairy tale and legend; ornamental; domestic and convivial; suggestive and erotic; humorous and satiric; notable events, celebrities and landmarks; trades and professions.[4]	"...a vast variety of subjects, sacred and profane, religious and historic, varying in price according to the quality of workmanship."[5] Production standards and artistic patterns were emboldened with the introduction of the hexagonal- and octagonal-paneled bowl, each panel exhibiting a discrete yet related image.
Patriotic (1871-1914) [6]	The regimental (*reservistenpfeife*) was associated with the various Imperial and Bavarian Army and Imperial German Navy units. Two basic bowl formats: (a) smooth with transfer-printed images; and (b) a pattern of raised laurel leaves encircling the image(s). This tradition was also adopted for military units of the Austrian Empire and the Kingdom of Hungary.	During the same time frame, Denmark produced a regimental-style porcelain pipe with a much larger bowl and reservoir. During World War I, a smaller, less ornate pipe bowl with a portrait of the Kaiser circulated. In World War II, military beer steins were produced, but military pipes were not.
Prismatic (ca. 1875-1925)	Familiarly known as Bohemians, these were molded, full-body figurals of the animal kingdom, domestic and feral, and occasional heads of nondescript soldiers and statesmen. Offered in various gaudy enameled color schemes. The colors of the porcelain windcover harmonized with the colors of the body.	Just like regimentals, these were mass-produced and of only fair quality. The original paint does not last, and the mold seams are rather visible.
Populous (late 19th century to the present)	Decalcomania/transfer printing of hunt, woodland and other typical bucolic scenes depicting creatures of the forest and other mundane panoramas.	Often found at tobacco and gift shops, flea markets, antique malls and antique shows.

Illustration 3: Exceptionally radiant Meissen pipe bowl, the head of "le Bouffon du Roi" (the king's jester), gilt helmet and raised blue bead décor; 3.5 inches high, with an ornately turned ivory stem, early 19th-century, probably French. Bowl is attributed to Jacob Petit and illustrated in Ramazzotti and Many, Pipes et Fumeurs de Pipes *(1981). Pipe and photograph courtesy of Dr. Sarunas Peckus.*

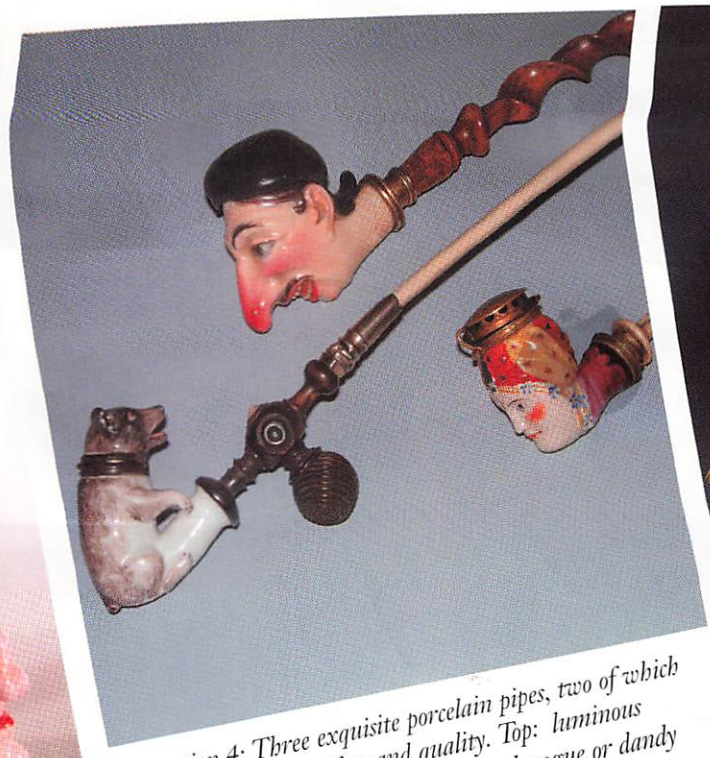

Illustration 4: Three exquisite porcelain pipes, two of which are of Meissen-like caliber and quality. Top: luminous polychrome-color figural head of a French rogue or dandy wearing a beret, 2.5 inches high, with turned wood stem, probably French, circa 1875. Center, bear sejant, head as hinged windcover, 2 inches high, with wood and albatross stem, Meissen, circa 1750 (two similar bowls are illustrated in Morgenroth's Tabakspfeifen Sammeln. Kunstwerke in Porzellan*). Bottom: polychrome head of turbaned female, 2 inches high, with turned wood stem, probably German, circa 1825. Pipes and photograph courtesy of Dr. Sarunas Peckus.*

Illustration 5: Meissen pipe, Lot 89, 10.5 inches high. Photo courtesy Antiquitäten Metz GmbH, Kunstauktionen, Heidelberg, Germany.

Wallendorf. Their hard-paste porcelain objets d'art finished in an amazing variety of colors and designs were, for a brief interlude, unparalleled. These factories were later challenged by diligent painters and dexterous sculptors working in workshops elsewhere in Europe: for example, Chelsea, Derby and Worcester (England); Chantilly, Mennecy, St. Cloud, Sèvres and Vincennes (France); on a smaller scale in Austria-Hungary; and at the Royal Porcelain Factories of St. Petersburg, Russia.

The first pipe bowls of these companies were heads or a slightly larger configuration—busts—of humans and animals. Still-existing examples also include occasional neoclassical, inspirational and Romanesque formats of floral sprays, mythological and entomological subjects and *meta mori*, but, for whatever reason, based on what has been illustrated in print and what is now found in private collections and in museums, a host of turbaned Turks and *femmes fatales* seems to have been produced.[7] One such bowl evoking the majesty of these specimens was attributed to Franz Anton Bustelli, an artist who, it is believed, worked at the Nymphenburg factory in the mid-18th century, and was described in an auction catalog of a much later, unspecified date: "Modelled as a man's mask and with rococo scrolls and wave ornament in high relief, decorated in natural colours, pink and gold, mounted with metal-gilt lip, pierced cover and border chased with scrolls and foliage."[8] To accompany these magnificent pipe bowls, other craftsmen were engaged in creating ornate, elongated stems of turned ivory with piqué or silver encrustation, bone, ebony wood, and even the radius or ulna of an albatross wing. It was commonplace to finish these stems with a silver or gilt-metal tip for insertion into the bowl's shank (**Illustrations 3** and **4**).

Because of their relative rarity today, these three-dimensional polychrome-color pipe bowls command over-the-top prices at the auction block. As recent proof, on Oct. 20, 2000, in the Altstadt area of Heidelberg, Germany, Metz Auktion GmbH offered a heretofore little-known collection of pipes belonging to Hermine and Louis Haegeli, owners of a small tobacco shop in Basel, Switzerland; an ancestor of Louis, Adolf Haegele, had begun the collection in 1897. Among the more than 500 antique and vintage pipes offered to the public that fall day were several hand-painted Meissen pipe bowls and two rare porcelain pipes in their original fitted cases. (Encountering a porcelain pipe in a fitted case is a rare occurrence, and finding two such pipes at the same time is an incredible coincidence.) Lot 89 (**Illustration 5**) is a most untypical *Gesteckpfeife*: an extraordinary gilt-trimmed Meissen pipe bowl (ca. 1820) with a hand-painted scene of what might have been one artist's interpretation of "The Three Graces"; accompanying this bowl was an even more remarkable en suite porcelain stem and mouthpiece, an extraordinary characteristic given porcelain's fragility. This pipe hammered an impressive 31,500 deutschemarks plus a 20.88 percent buyer's fee, a total of about $18,200, although the auction house estimate was only 3,600 deutschemarks (about

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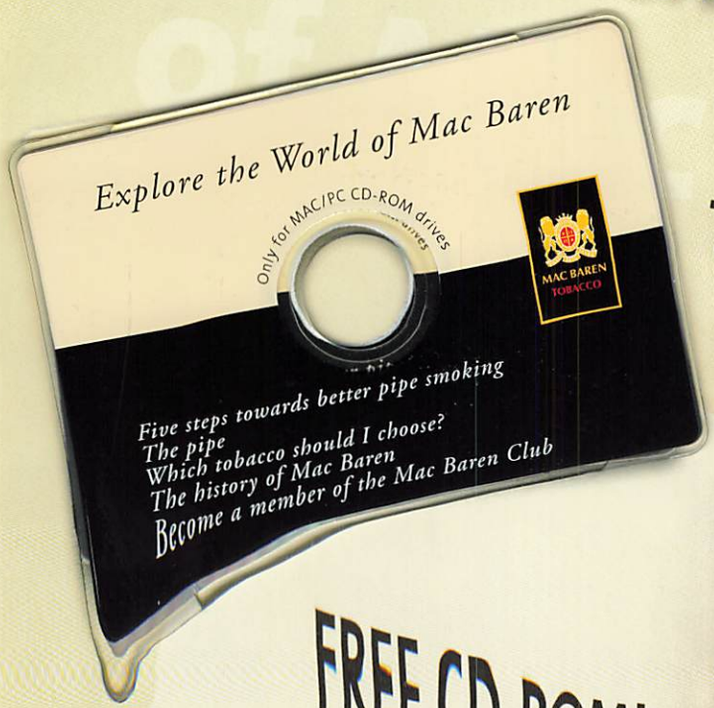
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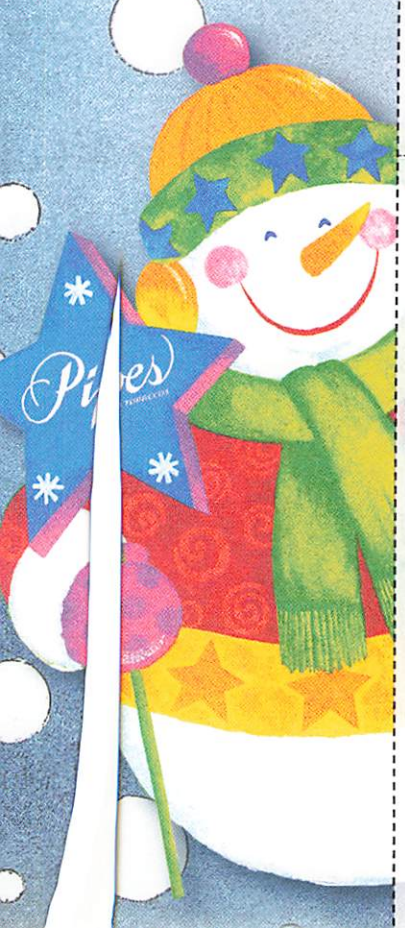

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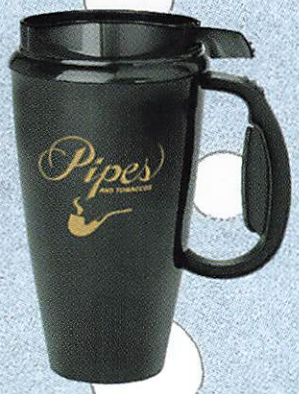

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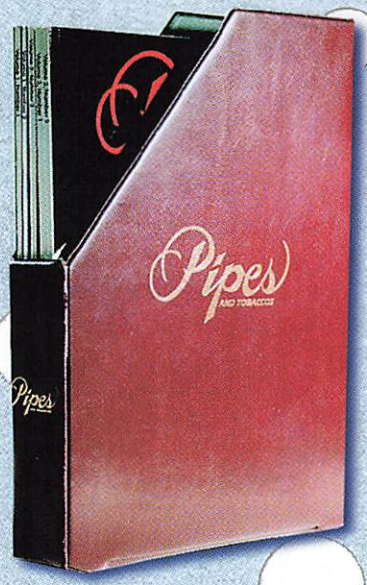

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Illustration 6: Meissen pipe, Lot 303: bowl is 3.75 inches high; with stem 36 inches high. Photograph courtesy Antiquitäten Metz GmbH, Kunstauktionen, Heidelberg, Germany.

Illustration 7: A striking example of an en suite porcelain pipe, 15 inches high, circa 1850. The images on the bowl and the reservoir are quite similar. Pipe has a silver windcover, mounts and retaining chain, and a turned buffalo horn stem with inlaid ivory décor. Pipe from the author's collection; photograph by Gary R. Coppage.

$1,700).[9] Lot 303 (**Illustration 6**), attributed to Wilhelm Caspar Wegely, a Berlin factory (ca. 1751-1757), is a gilt-trimmed *Ulmer*-shaped pipe bowl with a hand-painted scene of a soldier encampment reminiscent of a dedication to Frederick the Great, and a three-piece turned wood stem with buffalo-horn mouthpiece. It sold for 37,000 deutschemarks plus the buyer's premium, or about $21,300; the catalog estimate was a conservative 6,000 deutschemarks ($2,800). Considering the extravagant finalized price of both pipes, the buyer(s) must have believed that each was (à la *The Godfather* film series) an offer they could not refuse!

PREVALENT DESCRIBED

For much of the late 18th century and into the early 19th century, high-quality porcelain pipe bowl manufacture was very much in vogue, but molded pipe bowl heads and busts gave way to the more traditional and functional U- and V-shaped pipe bowls that are produced pretty much unchanged today (**Illustrations 7, 8**, and **9**). Benedict Goes describes the diligent process of decorating bowls in this time frame:

> *As porcelain objects were first of all luxury goods, the utmost care was devoted to their decoration. The stummel was the most suitable for painting, also because of its upright position. The decoration is often at the front, but scenes running all around the bowl are also found. Important porcelain factories employed painters, applying themselves to specific subjects, thus acquiring skilled perfection, for instance as specific portrait- or landscape-painters. The early products were painted with great precision and details, sometimes painted with brushes containing only one hair. No trouble or expense was spared to embellish the expensive pipes with small gilded bands or mounted silver.*[10]

Sometime around the midpoint of the 19th century, a sea change in the porcelain pipe industry occurred, either because of pipe market calculus, or because the demand for fine porcelain pipes began to wane vis-à-vis the relative newness of briar. Goes contends: "Later on, in the course of the nineteenth century the porcelain pipe became a luxury article for the bourgeoisie. This lowering of social status resulted in larger production output and less sophisticated decorations."[11] This is the perfect segue to note that about this time, almost all the notable European porcelain manufacturers turned to producing objects for the household and away from porcelain pipes. Hence, less-known ceramics factories and some pipe manufacturers began making porcelain pipes for the common man (**Illustrations 10** and **11**). Their collective output was principally smooth-finished bowls with hand-painted scenes and, to a lesser degree, molded bowls with bas-relief work. The assortment of motifs was infinite; the diligence of the painters was visible; and the execution and attention to detail were exceptional. Much later, these hand-painted scenes were displaced by smooth-finished bowls bearing transfer-printed scenes, and absent from these bowls were the earlier enhancements and accents, such as gilding, appliqué designs in precious metals and raised décor.

That some phenomenon prompted change is evident, because soon thereafter a startling transformation in porcelain pipes occurred. Three new classes emerged and, in my opinion, these new classes heralded the beginning of the end of high-caliber porcelain pipe manufacture and symbolized a temporary nadir in the reputed porcelain industry of Germany. These three classes are detailed next.

PATRIOTIC DESCRIBED

The *reservistenpfeife* (German regimental pipe) deserves its own dissertation, but not here. Instead, I offer a few essential details to whet the reader's interest. Suffice to say that this pipe with a military motif was probably the most popular

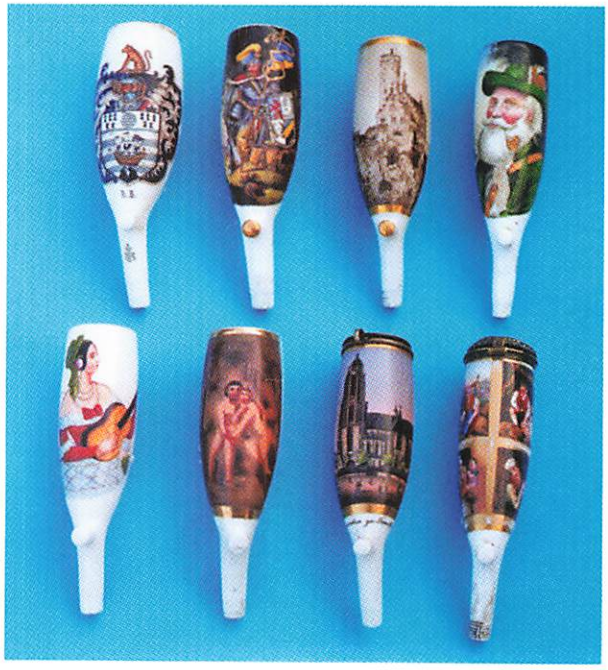

Illustration 8: An assortment of eight fine-quality mid-19th-century bowls exhibiting hand-painted motifs, such as an armorial (extreme left, top row); knight in full armor (second from the left, top row); and one artist's depiction of Adam and Eve (second from the left, bottom row). Bowls and photograph courtesy of J. Trevor Barton.

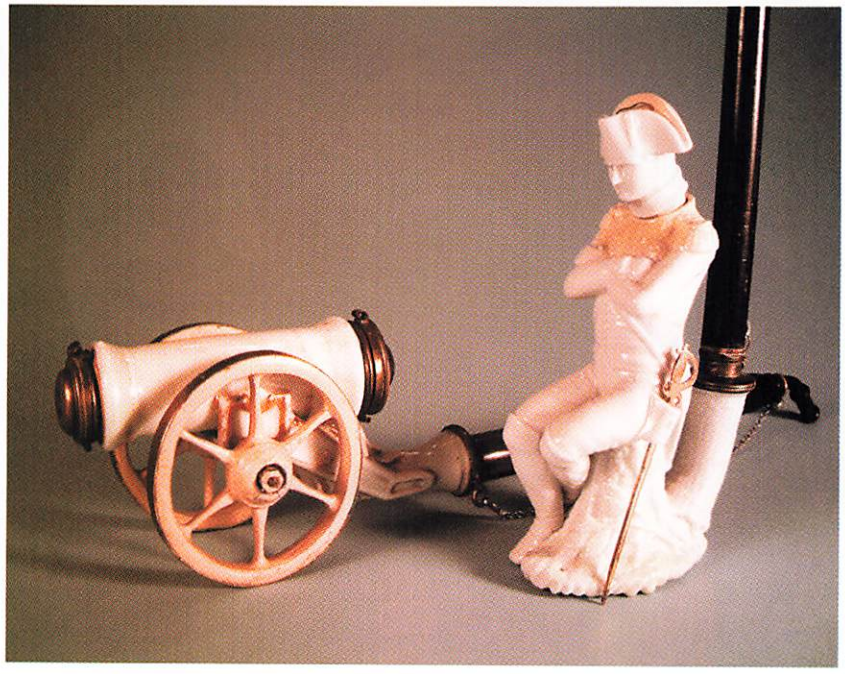

Illustration 9: Two mid- to late 19th-century pipes with a military motif, each finished in stark-white enamel glaze: the cannon, a most unusual figural with brass fittings, is 3 inches high, 6 inches long; and a full figural of the seated Napoleon Bonaparte, nearly 6 inches high. Note the clever accent of the removable gilt-metal sword. Pipes courtesy of Frank P. Burla; photograph courtesy of Dr. Sarunas Peckus.

china pipe in Prussia during the last quarter of the 19th century and into the early 20th century. An infinite quantity was mass-produced for the burgeoning Imperial German Army and Navy.[12] Between 1871 and the beginning of World War I, these pipes were either given to or purchased by those who served in uniform as a token of appreciation or a memento to signify the end of their tour of duty and honorable service to the Empire.[13] No one is quite certain how the tradition of bestowing regimental pipes started, or who was responsible, but whether instigated by the service members or by pipe vendors visiting military garrisons, it spread rapidly throughout the Empire, and then into Czechoslovakia and Austria, where the custom was replicated.[14] (Today, not only are pipe collectors attracted to the regimental, but so is another community—those who collect the *reservistenkrug* [German military beer stein].) These colorful pipes evoking national pride and manifesting service to *das Vaterland* are fascinating lore, because one can trace through them the lineage, organization, deployment and active service years of these units—a substantial level of detailed information—whereas other antique pipe genres reveal almost nothing about their owners or provenance.

The typical length of a regimental pipe was somewhere between four and five feet. The stem was either (a) cherrywood; (b) turned buffalo horn and stag antler (consisting of 15 to 20 or more discrete pieces threaded together); or (c) cherrywood combined with turned buffalo horn and stag-antler fittings. The lengthy stem was often embellished with embossed tin military symbols appropriate to the branch of service and the unit in which the member served, and three-dimensional tokens such as cannons, horses and horseshoes, unit banners, pennants and the Imperial standard. The obverse of the bowl bore a painting of the service member, his name and either a slogan, motto, battle scene, or a portrait of any of the following: one or more of the Kaisers (Wilhelm I, Friedrich III, and Wilhelm II); Franz Josef I, Emperor of Austria and King of Hungary; *Reichskanzler* Otto Furst von Bismarck-Schonhausen; or *Generalfeldmarschall* Paul Ludwig Hans Anton von Hindenburg und Beneckendorff. The reverse bore the dates of his service, the type and location of his unit, and the names of some of his comrades-in-arms. The reservoir was either glazed porcelain or buffalo horn and, sometimes, the porcelain reservoir exhibited some type of matching military symbolism (**Illustration 12**). A less-often-encountered regimental format produced during the same period was the *Kurze Pfeife* (literally, "short pipe"), a one-piece U-shaped configuration, serving as both bowl and reservoir, accompanied by a short cherrywood stem.

Four styles of windcover in ascending rarity were produced: (a) a simple, relatively flat nickel-plated cover with a cylindrical finial; (b) the *Pickelhaube*, a spiked helmet; (c) the distinctive headgear of the *Uhlan* (lancer), the *Tschapka*, a *Pickelhaube* with a mortarboard in place of a spike; and (d) the flat-top shako-style helmet, or "tar-bucket," also representative of the lancer. A colorful silk- or cotton-braided retaining cord and a pair of tassels in either the Imperial colors—black, white, and red—or the heraldic colors associated with a particular region or state—for example, the white and azure of Bavaria—attached the bowl, reservoir, stem and mouthpiece to ensure that all the components remained together. Considering all these variables, it is obvious that the regimental was not modeled on one standard format. Almost none of these bowls bore a manufacturer's trademark or logo, but Titschack includes an alphabetical list of 53 German pipemakers and porcelain painters who, he claims, probably made some regimentals at various times between 1884 and 1914. ▶

Illustration 10: Three early to mid-19th-century pipe bowls with a similar motif. On the left and right are bowls with a black-bordered cartouche in which is an embossed bust of an important personage of the period; the center bowl has a gilt-metal bust similar to one in Meissen illustrated in Morgenroth's Tabakspfeifen Sammeln. Kunstwerke in Porzellan. *Pipe bowls courtesy of Frank P. Burla; photograph courtesy of Dr. Sarunas Peckus.*

Illustration 11: An unusual pipe bowl, full figural of a pasha or emir dressed in haute couture, the caftan accented by appliquéd gilt buttons, 6 inches high, late 19th-century, probably French. Pipe bowl and photograph courtesy of Dr. Sarunas Peckus.

PRISMATIC DESCRIBED

This is perhaps the most talked-about category —as all other porcelains, displeasing to the palate, but quite pleasing in the palette! Molded and painted figural pipes—dogs, cats, roosters, frogs and various other animals—were introduced sometime in the late 19th century, originally a product of Germanized Bohemia, then a province of the Austro-Hungarian Empire (**Illustrations 13** and **14**). In the oft-quoted Fairholt, one sentence in particular describing these Bohemians strikes a chord, because the author found this pipe style engaging:

We engrave a pleasing specimen of a German pipe, in coloured porcelain, representing a dog begging; his body forms a capacious receptacle for tobacco, the collar round his neck opens with a spring, to allow the pipe to be filled; when lighted it is again closed, and the smoke finds vent at each angle of the dog's mouth. The scroll upon which he is seated is hollow, and forms a capacious drain for the oil condensed in smoking; it is gaily coloured in green and gold. A rim of metal with a loop allows a silk cord to secure it to the stem.[15]

In the arcane study of antique pipes, searching for authentic evidence in old pipe factory catalogs, particularly those containing line drawings or illustrations of production models, is an elusive endeavor. Fortunately, in my possession are two editions of a catalog from J. Schilz-Müllenbach Pfeifen-Fabrik & Export, Höhr bei Coblenz, a company that produced meerschaum, clay, wood and porcelain pipes. The circa 1890 edition illustrates eight Bohemian figurals by name (my translation in parentheses):

- *katze* (cat)
- *hund* (dog)

Illustration 12: Three late 19th-century to early 20th-century molded figural pipes in lustrous polychrome colors. On the left, the bust of Otto von Bismarck, 4 inches high; center, the head of a sot that metamorphoses into a beer mug and whose body (the reservoir) assumes a scatological pose, 6 inches high; right, the bust of an Austro-Hungarian military officer, 4.5 inches high, bearing the embossed date "1915." Pipes and photograph courtesy of Dr. Sarunas Peckus.

Illustration 13:A typical reservistenpfeife, *disassembled into its principal component parts, once belonging to "Res. Fend, 2nd Artillery Battalion, Field Artillery Regiment v. Holtzend 1 Rhn No. 8, Saarbrücken, 1904/07." For identification and embellishment, a buffalo-horn cannon and horse and a porcelain socket were added to the stem. Assembled, the length of the pipe is 66 inches. Pipe from the author's collection; photograph by Gary R. Coppage.*

- *papagei* (parrot)
- *fass mit div. sprüchen* (beer barrel [and the town drunk] with various epigrams)
- *base* (rabbit)
- *dogge als polizei* (St. Bernard dressed as a policeman)
- *fuchs als jäger* (fox dressed as a hunter)
- *kellnerin* (barmaid)

In the company's 1910 catalog, the cat, dog, parrot and rabbit were no longer in the product line, and one new model was added: *Gigerl m. Kellnerin* (dandy with barmaid). These were a mere fraction of the assortment of motifs produced in various Bohemian ceramics factories. They are colorful conversation pieces, but the Bohemian figural rarely evokes the exuberant "oohs!" and "ahs!" uttered in the presence of an early polychrome-color Meissen bowl.

POPULOUS DESCRIBED

At about the turn of the 20th century, the porcelain must have fallen into serious disfavor among European smokers. The motifs, or scenes, on pipe bowls were now no longer unique or elegant (**Illustration 15**). In an obscure Romanian exhibition catalog is a not-so-politic explanation of what was occurring in Germany and which, in part, supports my own thesis: "Unfortunately, as a result of the political storms at the beginning of the twentieth century in Germany, the industry of china pipes decayed."[16] Another European opined more harshly: "The trashy end of the pipe-making trade was largely characteristic of German-speaking territories and survived up to the Second World War."[17] What one typically finds in tobacco and gift shops, at flea markets, and

Illustration 14: Three early 20th-century Bohemian-style polychrome pipes. On the left, full figural of a monkey, 6 inches high, whose facial expression and coloration are reminiscent of those simians in the movie Planet of the Apes*; in the center, the head of an alligator, 4.5 inches long; on the right, full figural of a rabbit with walking stick and market basket, 6 inches high. Pipes and photograph courtesy of Dr. Sarunas Peckus.*

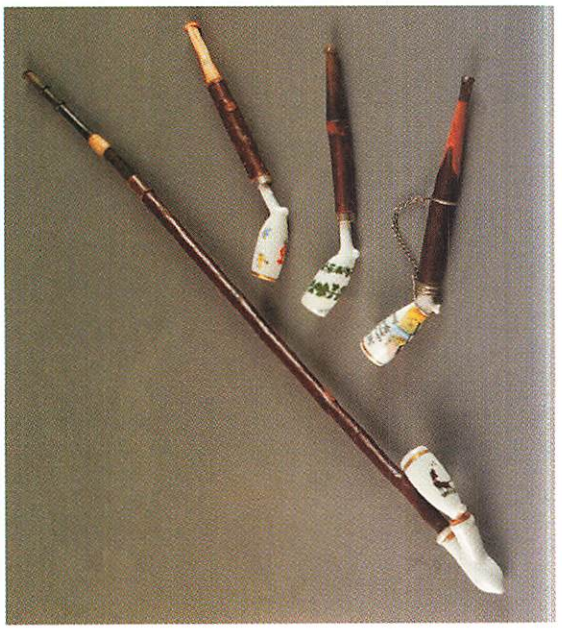

Illustration 15: Four early 20th-century diminutive porcelain pipes. The one with the long cherrywood stem was a typically affordable pipe of a college student or member of a university fencing club. Two of the smaller pocket-sized pipes with floral décor bear the Meissen crossed swords trademark below the heel or spur; the other is a miniature regimental belonging to Joh. Kassel, 1905. Pipes from the author's collection; photograph by Gary R. Coppage.

on the Internet today, most often identified as Tyroleans or wine pipes—are porcelains produced in not only Germany, but also in (then) Czechoslovakia and Romania. These represent the least desirable of this genre: they are mass-produced, cookie-cutter motifs of multicolored, transfer-printed images featuring the forest and the hunt—dogs, stag and deer—scenes of *Gasthaus* drinking, eating and merrymaking and other less-attractive subjects, essentially the stock in trade of tourist souvenirs (**Illustration 16**). Evidence of their relative newness is found, for example, in the *visible* edge of the applied decal image on the bowl; the plastic, rather than horn, components of the cherrywood stem; and machine-threaded metal or plastic, rather than bone, tenons linking the stem's components.

Further support for this premise is, again, sourced to a few catalogs of the period:

- In the A. Fleischmann & Co., Ruhla und Eisenach, *Illustrierter Katalog über Raucher-Utensilien, Tabake, Ruhlaer Uhren* (circa 1900) appear four unadorned short-stem *Porzellan-Gesteck-Pfeifen* with plain bowls in assorted colors and four *Lange Tabakspfeifen* with images of the hunt.
- The Wilhelm Imhoff (Cassel) *Preisliste* (circa 1910) catalog contains 11 pages illustrating 164 discrete porcelain models with assorted wood stems of varying lengths, with and without windcovers, and with either a porcelain or buffalo horn reservoir. These 164 models actually represent only three bowl mutations: (a) unadorned glazed white or green; (b) a tableau of deer in the forest; or (c) scenes of hunter and hound.
- The 1930 *Tabakspfeifen* catalog of Otto Henze (Hann. Münden), founded in 1849, includes eight pages of assorted porcelains: unadorned bowls and reservoirs in glazed white and assorted colors with stems of various lengths.
- The circa 1930 catalog from C.F. Blumhardt, Stuttgart, established in 1835, offers five porcelain *Lange und Kurze Pfeifen*, each with an unadorned white glazed bowl.
- From a company founded in 1875, the *Preis-Liste von Albert Frommhold, Leipzig über Tabak-Pfeifen für Jagd, Reise und Haus* (circa 1930) includes a large assortment of plain bowls in assorted glazed colors; a bowl with hand-painted coats-of-arms; and cheap reproductions of *Reservistenpfeifen* and *Marinereservistenpfeifen* for all types of military units with plastic acorn garlands, an inscribed dedication and the names of those who served, and a *Pickelhaube* windcover.

Across the Channel, Salmon & Gluckstein, a tobacconist with more than 120 branch stores in England, published a handsome trade catalog, *Illustrated Guide for Smokers*, on a frequent basis; the 143-page January 1899 edition illustrates many pipe choices, including hookahs and cherrywood, but no porcelains. In this country, three prominent establishments of the period come to mind:

- Founded in the early 1860s, William Demuth & Co., New York, manufacturers and importers (with the triangular "WDC" trademark), was a popular firm well into the 20th century. Its 1875 catalog contains no porcelain pipes.
- The 1893-1894 catalog of Francis Elder & Co., Chicago, importers and manufacturers, an affiliate of Demuth,

Illustration 16: Three porcelain pipe bowls of relatively recent European production. Note that not only are the motifs commonplace, but also the windcovers are simple pot metal. Pipes and photograph courtesy of Dr. Sarunas Peckus.

includes a handful of "China Pipes and Bowls" with artless, everyday images.

- By the early 1890s, George Zorn & Co., Philadelphia, had become one of the largest wholesale companies of smoker's articles in the United States. *Pipes & Smokers Articles* (5th edition, circa 1892) is an expansive catalog with a vast array of pipes from the Continent. The several porcelains illustrated in this catalog—scenes of the hunt and portraits of fair maidens—suggest that German manufacturers during this time frame offered a very narrow product line. However, this catalog contains an interesting promotional advertisement:

> *Students' Pipes are an old German invention, for the purpose of freeing the smoke from nicotine, which is caught by the socket under the bowl. They are very picturesque in appearance and serve as a practical decoration in a sitting-room or study... They are ready sellers with our German patrons, who still delight in perpetuating the customs of the Fatherland.*[18]

Positing general conclusions from research is always a sporty course, and it's more dangerous when investigating an industry with a sparsely documented past. The limited community of German, English and American pipe manufacturers just described may not be a sufficiently large universe, but I conclude from this evidence that the porcelain pipe trade from the late 19th century forward was not lucrative for either European sellers or American buyers. One reason may be that, as stated earlier, the porcelain was never really an acceptable pipe in America. From an aesthetic point of view, the porcelains produced in the last century do not exhibit the painstaking and imaginative artwork that once circumscribed the bowls, or the extra effort that the painter expended to gild rims. The harsh reality is that while the patriotic, prismatic or populous porcelain pipes are more readily available today, the appeal of any or all three of these fades rapidly when a premier or, to a lesser degree, a prevalent porcelain pipe is in attendance.

Space limits a more exhaustive survey about the extensive range and variety of this medium and a more detailed exposition of the opportunities to collect any of the wide assortment produced during the past 250 years that span the range from creative to coarse, magnificent to mediocre, and luxe to low-cost. This is not just my view. Alfred Dunhill, writing about porcelain pipes, opined: "Such a pipe is capable of infinite variations, in respect both of the decoration of the bowl, and the material (often a simple cherry-wood) and decoration of the stem."[19] In the proper contextual setting, Dunhill's observation written more than 75 years ago is still valid. ***P&T***

ENDNOTES

[1] Otto Pollner, *Die Pfeifenmacher zwischen Rennsteig und Rhön*, Heka-Verlag, Leopoldshöhe, 1997, 21.

[2] Walter Morgenroth, *Tabakpfeifen Sammeln. Kunstwerke* in Porzellan, Verlag Laterna Magica, München, 1989, 35-43.

[3] Ibid., 44.

[4] Roger Fresco-Corbu, *European Pipes*, Lutterworth Press, Guildford, Surrey, 1982, 32-34.

[5] Frederick W. Fairholt, F.S.A., *Tobacco: Its History and Associations*, Chapman and Hall, London, 200.

[6] Hans Titschack, in *Die Reservistenpfeife*, Kurt Vowinckel-Verlag, Berg-Potsdam, 1999, cites the inclusive period, 1813-1918, because he treats any 19th-century porcelain bowl with a military motif as a *reservistenpfeife*. Although many military-motif porcelain pipes bore dates as early as 1825, in the strictest interpretation of this pipe class, the period of production of this style of regimental pipe was from about 1871 to about 1914.

[7] The Baronne Alice de Rothschild 450-piece pipe collection probably contains the largest quantity of these premier porcelain pipe bowls. After her death in 1922, the collection was donated to the Bibliothèque Municipale de la Ville de Grasse, France, where it can be seen today.

[8] Fresco-Corbu, op. cit., 27.

[9] Some images on porcelains often were miniature representations of authentic paintings. This thumbnail is after either the Baroque painting of Rubens or Raffaello, both titled "The Three Graces," or Botticelli's "Springtime," all three of which were executed much before 1800.

[10] Benedict Goes, *The Intriguing Design of Tobacco Pipes*, Uniepers b.v., Abcoude, 1993, 57.

[11] *Idem*.

[12] The Imperial Army consisted of many branches, such as Foot, Grenadier, and Fusilier Infantry, Cavalry (*Cuirassier*, *Dragoon*, *Guard*, *Hussar*, *Jäger* and *Jäger zu Pferde*, *Chevauleger*, and *Uhlan*), Field and Foot Artillery, Machine Gun, *Pionier* (Engineers), Railway, Telegraph, Train, Airship, and *Flieger* (Aviation).

[13] A similar tradition continues today in the armed forces of most nations, but the mementos are not pipes; they are wall plaques, nameplates, statuettes, and crested medallions, the last a custom that the U.S. Army's elite Special Forces (Green Berets) started in the early 1970s.

[14] This martial period engendered a niche industry producing more than just pipes. It included assorted nostalgic objects with military motifs—for example, drinking glasses, cigarette cases, match safes, canteens, ashtrays, and matching cups and saucers.

[15] Fairholt, op. cit., 201-202.

[16] Lóránd Máthé-Kis, *Inedite*, Constanta, 1999, 14.

[17] Ferenc Levárdy, *Our Pipe-Smoking Forebears*, Druckhaus Oberpfalz, Budapest-Pécs-Velburg, 1994, 113.

[18] Zorn catalog, 103.

[19] Alfred Dunhill, *The Pipe Book*, A. & C. Black, London, 1924, 232.

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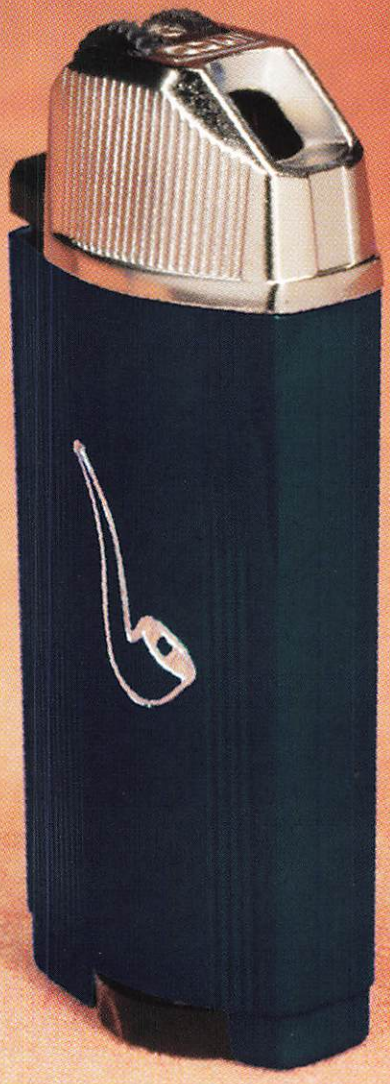

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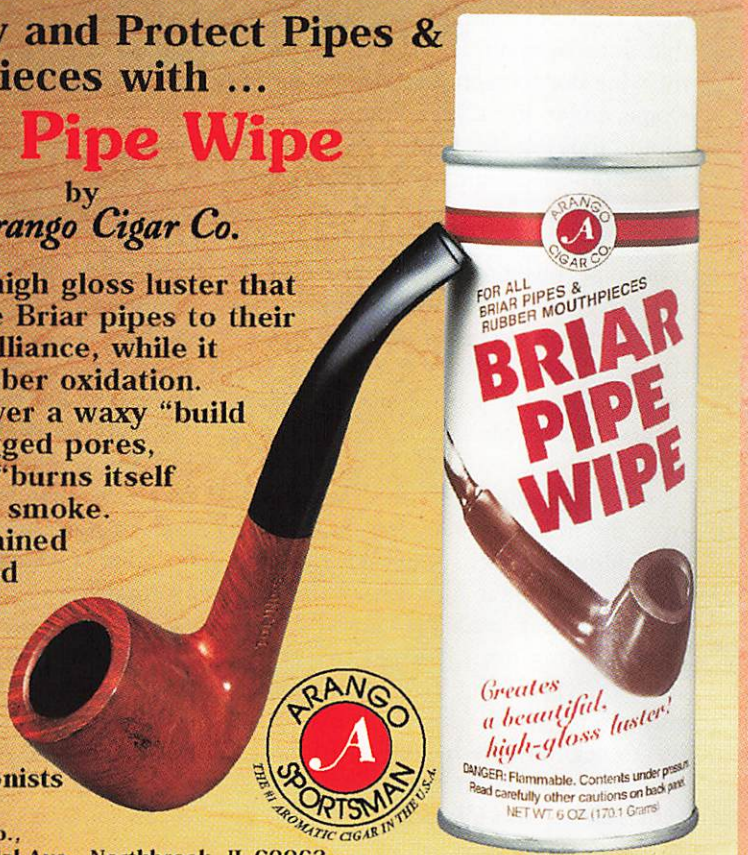
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The Ashton Pipe Story

Being the only true and complete chronicle of the Ashton smoking pipe from its inception to the present day

by R. D. Field

Let's start at the beginning—the real beginning. I've liked briar pipes since I was a kid—and not necessarily to smoke either, but to possess and to work (or fool) with. I was 12 when I went to a nearby drugstore and spied something special—two packs of Holiday pipe tobacco and a briar pipe, all for 79 cents. I had to have that pipe, and so I bought the package. I smoked the pipe, of course, but didn't like it much. The taste was rather rough. And I *really* didn't like the shiny surface of that pipe. So I sandpapered that shine right off. It looked much better then, but not good enough. After all, it was a pipe, and to my 12-year-old mind, pipes should look *old*. So I went back to work with various tools and made that pipe look, well—*different*. Not at all satisfied with my workmanship, I went out and bought another pipe, this time without the tobacco. I didn't even smoke this one before I started changing its appearance, and I think I did a damn good job. When I was done, that pipe looked as if it had gone through all sorts of catastrophes and come out sort of all right.

My pipe smoking ebbed and flowed over the next several years, never really amounting to much. I messed with cigarettes a lot while in high school and some in college, but gradually shifted over to pipe smoking until I stopped cigarettes completely. Helping the shift immeasurably was my father who, a month before I was to begin my freshman year in college, took me to the John Middleton shop in Philadelphia and allowed me to select a Dunhill pipe for myself. Now, as I said, I had been messing with pipes for a while and I had about 10 or 12—mostly Middleton Old Mariners and some Kaywoodies. So I knew that a Dunhill was considered to be, at that time, *the best*. And I really found it to be the best, in terms of smoking quality and sheer craftsmanship. That pipe helped turn me into not only a confirmed pipe smoker, but also a Dunhill pipe smoker. Coming home from college on some weekends I would visit the Dunhill shop in Philadelphia, and with money scrimped and saved I could occasionally purchase a Dunhill pipe. I was now a connoisseur.

I also became obsessed. I had my own tobacco blends mixed specially for me in the Dunhill shop (yes, put a little more of that crosscut tobacco in, please); I had Dunhill tobacco pouches (should I take the cloth rotator or the nappa leather tonight?); I had Dunhill cologne (and I didn't wear cologne). Everything was Dunhill; I was a Dunhill man, therefore I had status (Dunhill status). Yet I was still in college and had no money (but some damn nice pipes and accessories).

But the Dunhill pipes *were* good; make no mistake about that. Oh, I had purchased other brands (one has to try others, in case one is missing out), but none was as good as Dunhill to my mind, not in taste nor in materials nor in craftmanship. And as the 12-year-old kid was still somewhat in me (but not to the extent of altering the finish of any pipe), I would study all the pipes in my collection, trying to learn their secrets.

All through the 1960s and 1970s my interest grew. I began to feel that a well-made briar pipe was akin to art, but art that could be used instead of only viewed for its aesthetic qualities. I had to learn more. But how? I had read the few books and magazines on the subject of briar pipes, and my need to know only increased. In the spring of 1978 I decided to place a small classified ad in the Collectibles column of the Friday *Philadelphia Inquirer*:

Briar Smoking Pipes Wanted
Cash Paid
Telephone XXX-XXXX

Surprise, surprise. I received telephone calls from folks and went to visit them in their homes, finding some superb briar pipes, amid others not quite so nice. At the end of a few weeks I had a nice little collection of some very good names, but I also found that I was visiting too many folks who had nothing but cheap drugstore pipes. So I modified my ad to include Dunhill, Charatan and Barling as the only pipes in which I had an interest in collecting. This managed to cut down on the number of visits I made, but the collection continued to build.

Now, what did I do with this collection? I studied the pipes therein, trying to learn as much as I could—from the basics of condition to the quality of materials used (sheet or rod vulcanite as opposed to injection-molded mouthpieces, for example) to such abstracts as to why various grain patterns or sandblast patterns emerged. I also

bought a buffing machine, not having the patience to hand-restore a vulcanite mouthpiece. I smoked these briars. All but a few of them were used pipes. I wanted to determine if one or another of the various brands smoked better (to my taste) or if a pipe's smoking characteristics were determined by the person who broke in the pipe.

More ads (every Friday, remember) produced more calls, which created more visits, which begat more pipes in my collection and then…THEN! An epiphany. I got a call from a fellow collector (and I didn't even know that there *were* fellow collectors) who invited me over to his house. It was during this visit that I came into contact with *The Pipe Smoker's Ephemeris*, a publication that changed my life. Not only was I not alone (as my visit to this erstwhile collector had shown), but reading this publication revealed to me a whole community of folks all across the country, perhaps the entire world, with an interest in briar smoking pipes. Wow!

I found that, with a community of collectors, one could exchange ideas as well as pipes. So I continued my education, doing the best I could to separate the wheat from the chaff. I also found that some collectors were willing to pay dollars for name-brand pipes if the condition of the pipe was sound; thus began the business side of my education.

While cultivating relationships with other pipe collectors, I found that I had to expand my horizons in terms of brands, as many thought highly of handcrafted Italian pipes. So I sought out those brands (Castello and Caminetto are two that come immediately to mind) and gleaned more knowledge concerning acrylic mouthpieces and hand rustication.

In time I had a little mailing list (never more than 40 names) of collectors to whom I would periodically mail what I guess could be called inventory sheets of the pipes I had to sell. And I was actually earning some money. My ads were not producing a great deal of money at this point, but some of my collector pals had expressed interest in new pipes so, because I knew the Dunhill pipe very well, I decided to become a Dunhill Principal Pipe Dealer. I wrote a very nice letter to Alfred Dunhill Ltd. in New York expressing my keen interest in becoming a Dunhill Principal Pipe Dealer, and I enclosed a check for $3,000. Some time later, I received 24 Dunhill pipes in a Principal Pipe Dealer's Cabinet, and some change. I was now in the new pipe business.

Now that I could sell new Dunhill pipes, I wanted to know more about the brand. I wrote to Dunhill in London and asked if I could have a tour. After I received a positive response, I left for London in the fall of 1979. During this trip I met some fabulous folks who worked for Alfred Dunhill—the then-archivist, Mr. Gomersall, who, though he knew even more about Dunhill lighters, shed light on many aspects of the Dunhill pipe, from its creation to the time of my visit; and David Webb, then just starting his tenure as manager of the Cumberland Road pipe factory, who taught me a thing or two about a global market when it came to Dunhill pipes.

Besides touring the Dunhill Cumberland Road pipe factory and having a look through the Dunhill archives, I also spent days in the British Museum Patent Library going over all briar pipe patents filed from the middle of the 19th century onward. I visited every pipe shop in the West End, where I was able to speak with some very knowledgeable folks, and I hit the Bermondsey and Portobello Road Antiques

Markets with an eye out for good briar. I returned home more fully equipped than when I started.

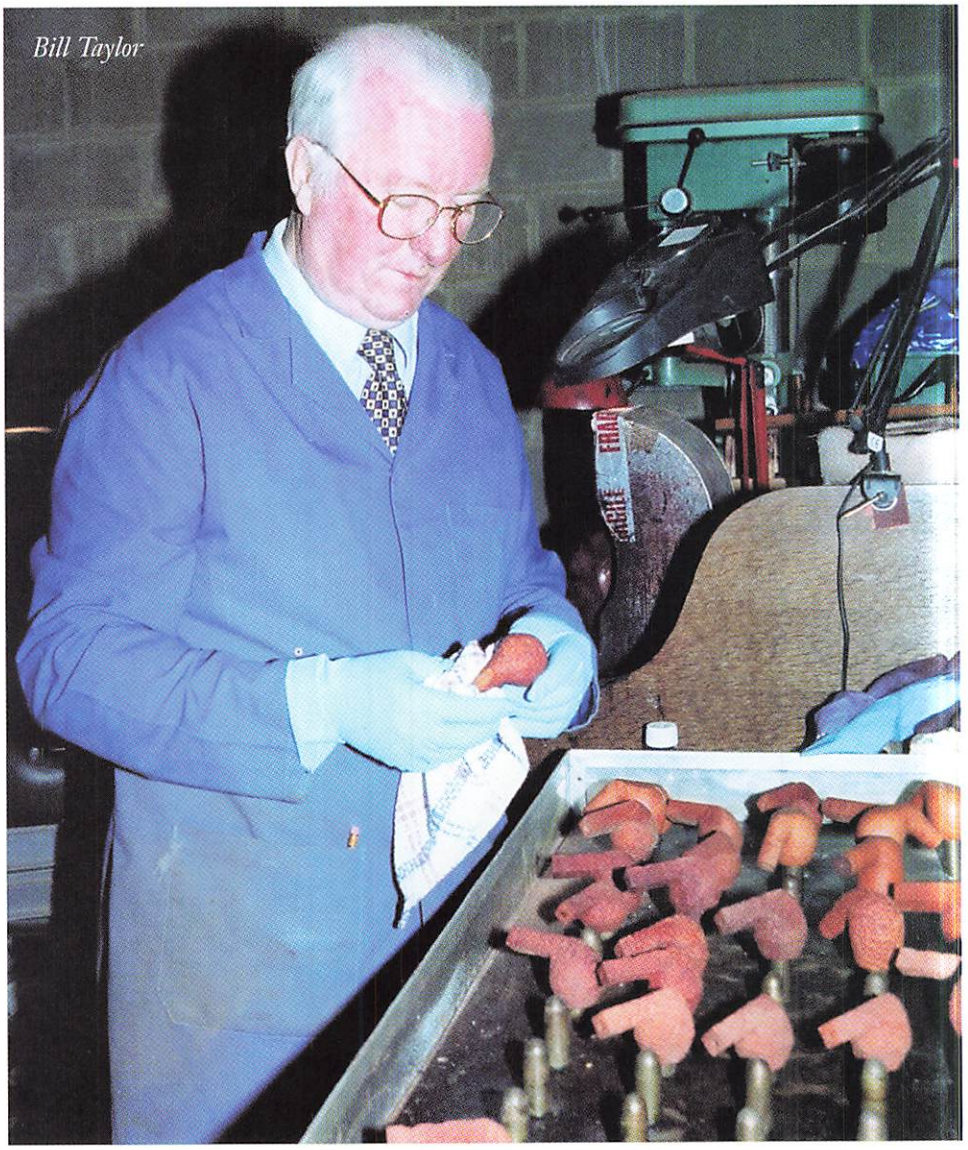
Now that I was a retailer of Dunhill briar pipes, I wanted more, but only a little more—I was thinking Castello. The brand was then distributed by Hollco-Rohr, and so I wrote to them expressing interest. I was rebuffed. Stunned, I decided that if the normal channel was closed, I would have to find an alternative one—and so I did.

I packed myself off to Italy in search of Castello pipes. Not only did I want the pipes, but I wanted to meet *the man*, Carlo Scotti, of Castello. I landed in Milan, stopped at a small and rather dingy hotel by the train station (I had no money to spend on hotels—only pipes), and set off the next morning for Cantu, home of Castello.

At the train station I found the train for Cantu and boarded. I got off at the end of the line, Cantu Cermanente—not Cantu. Now, at this time I spoke not a word of Italian, and I was in a little village where no one spoke English. I thought I might die in that village because I couldn't speak with anyone; I couldn't even get lunch. An irrational fear? In this case yes, because through sign language and an address written down on a scrap of paper, I found that I could board a bus and arrive in Cantu (the *real* Cantu) in 10 minutes.

Once off the bus I found the correct address, knocked and was admitted. It was here that I met Scotti; his daughter, Savinella; and his son-in-law, Franco Coppo. I wish to tell you all, Carlo Scotti was a very imposing figure. Tall and lean with a mane of white hair and a hawk-like face—here was someone not to be trifled with. This man radiated both ideals and stubbornness in the extreme. When he later learned that I was going to shops throughout Italy purchasing Castello pipes, he commanded shop owners to refuse to sell to me because I was bypassing normal distribution lines. Returning home with loads of Castello pipes (not purchased at the Castello workshop), I was now a Castello retailer.

The 1980 Dunhill Principal Pipe Dealer World Conference was where I met many more fabulous folks in the pipe trade, including William John Taylor (later to become William John Ashton-Taylor), who made pipes for Dunhill. Though I remember Bill at the conference, I don't think I ever spoke with him, and the same holds true for the 1982 Dunhill Principal Pipe Dealer World Conference, which I also attended. I finally spoke with Bill in early 1983, when I accidentally stumbled across a pipemaking demonstration he was giving at one of the West End department stores. I had been importing and distributing Radice and Becker pipes since 1980, and I guess I always had my eye at least half-open for something new. Watching Bill work that early winter's day, I thought, *This man's got real talent. I can put his work in any of the top pipe shops in our country and it'll sell.* When we had a chance to sit down and talk, I found that he had a little business repairing antique pipes for Astley's and a few other shops in London, operating from his back shed. I then asked if he would be interested in making his own pipes for the U.S. market. After some hesitation, Bill agreed to give it a go.


Bill Taylor

Our first extended conversations were by phone, trying to lay out what each expected of the other and what each could do for the other. First and foremost, we needed to determine what type of pipe our new brand would be. I knew and loved Dunhill pipes; Bill was Dunhill-trained. It was a natural, but neither of us wanted a knockoff of Dunhill pipes. They stood on their own. We both wanted conservative shapes and a majority of them to be in the sandblast finish, but we also wanted something more: a real oil-curing process and more handwork, the way it was done in the 1930s through the 1950s. And we wanted the pipes to look like they had been handworked; *personality* was our goal, not *perfection*.

What was this new brand to be called? Bill and I were on the phone one cold February day in 1983 going round and round trying different names on for size when, for whatever reason, we both started to put our focus on *A*...then *As*...Ashley? No, too much like Astley's, the pipe shop. Asprey? Can't use it either; it's a jeweler. And then both of us, at the same time: *Ashton*! So that was it; the Ashton name was born.

We had a name. Now we needed

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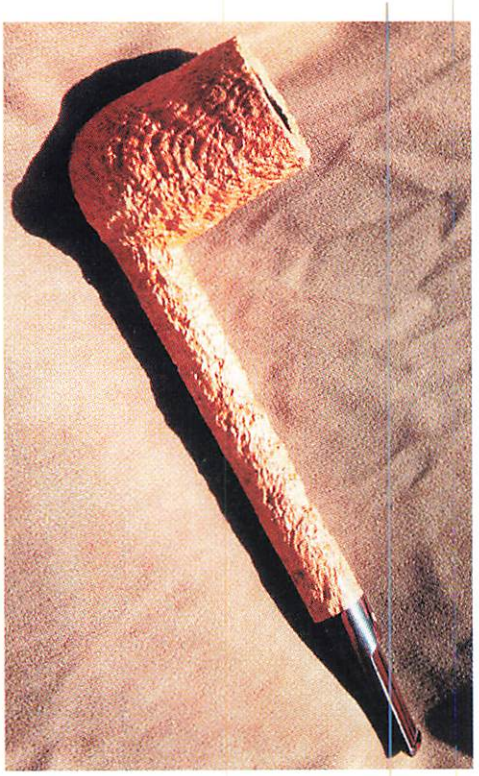


Sid Cooper

pipes. Bill thought of the logo—a briar spot inside a silver circle—brilliant. He told me that he was having a hard time setting up the oil-curing process in his shed because space was so limited, but he succeeded in the end and production was about to begin.

I again went to London to meet with Bill. I was a bit nervous. Would we get on as well as we had during that short meeting six weeks earlier? Could we cooperate with each other? But I had to visit; I had to show my support both spiritually and financially.

We met, and a very deep friendship took hold. We found that not only could we work together and exchange ideas together, but that we could also have fun together. Not that there haven't been moments when one of us would like to have wrung the other's neck.

I remember receiving the very first Ashton pipe, a sandblasted Canadian with primitive nomenclature (there was no *PebbleGrain* stamped on the pipe, for instance). I must admit to you all that I freaked! This was *not* what I wanted. Instead of the black sandblast showing off beautiful reddish highlights, the pipe was jet-black. When I rubbed the bowl with alcohol to take off some of the stain, it came off blue-black. At that moment, I saw my dreams in ruins. He can't do it, I thought. He can't make the pipe I had envisaged.

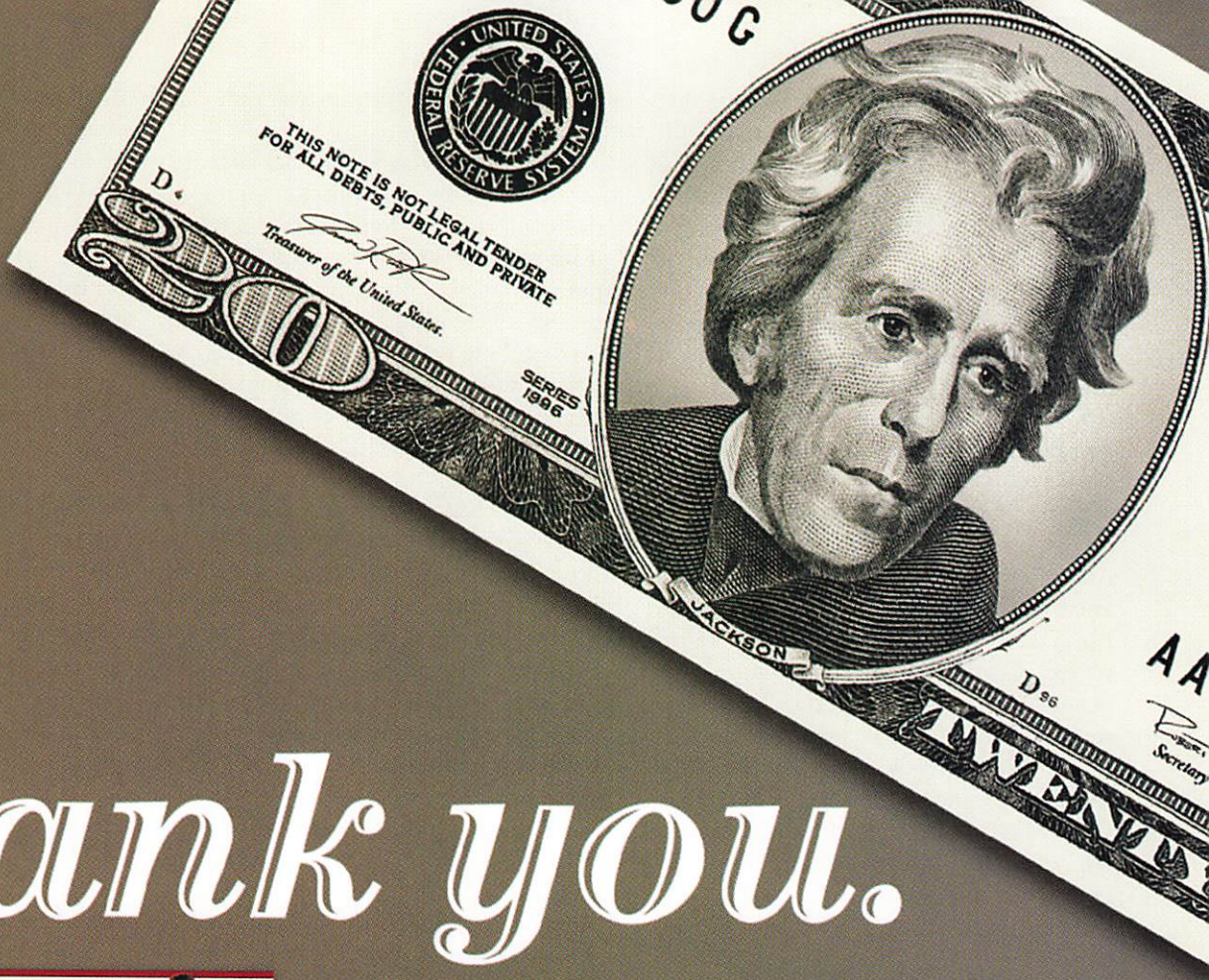
But he could, and did. I returned the pipe and it was soon put right. When I received it the second time, reddish highlights radiated from the bowl. It looked fine, but how would it smoke? That the Ashton Pipe Co., born in 1983, is now into its 19th year, answers *that* question.

That first year, Bill made only 31 Ashton pipes. Something would have to change if we were to make an impact on the U.S. pipe market. I returned to London in January 1984 so Bill and I could discuss his future in the business. Should he go on his own full-time, or remain securely employed and produce only a few Ashton pipes? A difficult decision, this, as there were Bill's wife, Irene, and two small children to consider, as well as a newly acquired mortgage. I wish to emphasize to you all that it's very frightening to have another person trust you enough to leave his job on your word alone. But that *is* what happened; Bill placed himself in my hands. And we're both still around, thankfully.

After terminating his employment and going on his own in 1984, Bill needed more capital. For one, he needed a damn good sandblaster, as he had been having that work done elsewhere. Both of us had envisioned *hands-on* sandblasting as essential to the brand, and so it had to be. In spring 1984, after Bill had done some preliminary research, I again visited and off we went to a specialist in sandblasting machines. Bill brought some bowls and showed them to our assigned sales representative, explaining how he'd be using the machine. The guy led us to this little dinky machine. "I don't think this'll do," Bill said. And sure enough, it didn't. Bill worked at the machine for 10 minutes with no visible effect on the pipe bowl, and so we went through machine after machine, going up in size and capacity all the time until we came to the second-largest in the line. Hands went into huge rubber gloves; gloved hands were pushed into slots in a giant cabinet; the pipe bowl was held directly under the sand jet; the foot hit the compressor treadle; and the shank of the bowl was totally blasted away in a split second. "Now that is a lovely sandblaster," said Bill. Deal done.

Next, we were off to Italy to buy wood. Because Bill was familiar with a few of the sawmills there, he made the arrangements and we arrived at a mill near Pisa early on a Tuesday morning. The next three days were spent up to our eyeballs in briar, surrounded by mountains of the stuff. I can't begin to describe the air in and around those outbuildings situated in that lonely region of Tuscany—only that it had a real tang, almost a stinging quality, which came from the briar in its various stages of preparation. After three days of sifting and sorting, we had seven bags of wood that were to be delivered to us in London. I later learned that 14 bags actually arrived, the seven extra bags had wood of good quality, but each block was much smaller in height and larger in width. In the end, rather than send them back, we made many fabulous cross-grains by turning each block on its side before working it.

In preparation for the first full year of production, I was introduced to some



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processes completely unfamiliar to me. One process smelled so horrible that I still vividly recall it: the boiling of footlong pieces of rod vulcanite in a large kettle for three hours at a time, to remove as much sulfur as possible before the mouthpiece is cut to fit the pipe. This, I was told, kept the vulcanite mouthpieces of all Ashton pipes from oxidizing for a much longer period of time than other brands.

As we became better acquainted, I learned more about Bill's training at Dunhill Pipes Ltd. When he was 15, Bill was hired as a capstan-lathe operator, and he did little more than sweep floors for quite some time. All the craftsmen on the floor in that era knew how to make a pipe from start to finish, and each had his own jealously guarded secrets. Gradually, Bill was taught all the general processes, and because he showed such keen interest in pipemaking, a few of the old guard actually shared their treasured secret knowledge with him. To become a pipemaker for Dunhill in those days, the apprentice had to demonstrate his skill by making a usable pipe of Dunhill quality from start to finish. When Bill brought his finished pipe in to be critiqued, the masters laughed at his work until they examined the pipe closely and found it to be both flawless and usable—though the pipe was only one inch long.

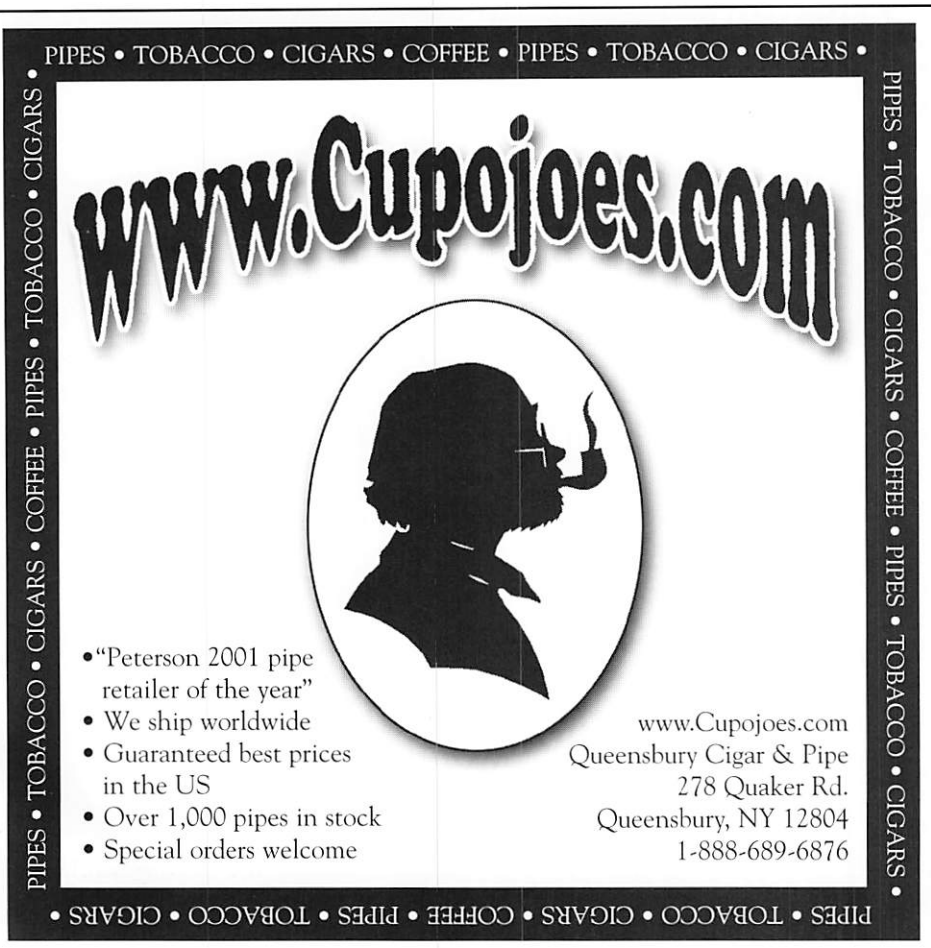
From the very beginning, Bill has tried to cater to the American collector—not with series upon series of limited-edition pipes, but by making the largest briar smoking pipes produced in England. The first of these pipes were sized ELX and appeared in 1984, but these were soon to be dwarfed by the very limited series of Magnum pipes, which first appeared in 1985. From 1985 until today, no more than 75 Magnum pipes have been made; the zenith for this series was 1986, when 20 were produced. The 1990s experienced a scarcity of really large pieces (I won't dare call them blocks) of briar. A Magnum in any smooth finish has yet to make an appearance.

Ashton emerged as a comer in the high-grade pipe market in 1984. The brand quickly gained a reputation for fine smoking characteristics. The deeply sandblasted PebbleGrain finish was particularly respected. Bill believed so much in the brand and what he was able to accomplish that he decided to add Ashton to his surname, so in that year he became William John Ashton-Taylor. In the same period, my friend Robby Levin decided to bring out a new cigar brand and had no idea of what to name it. I convinced him, based on the excellent reputation of the Ashton pipe in the U.S., to name his cigar brand *Ashton*. And so he did.

When I saw the enthusiastic acceptance of the Ashton pipe by the U.S. pipe-smoking public, I decided in 1984 that the newly formed Ashton Pipe Co. needed an archive of its ongoing history. Not a paper archive, but a pipe archive. I already had two pipes from the 31 made in 1983, so in 1984 I started to set aside representative examples of Bill's work for each year. The collection should provide visual clues to the ongoing development and changes in the pipemaking process that would otherwise go unnoticed. The Ashton Collection now comprises nearly 200 pipes, and it continues to slowly expand, year by year.

Bill and I have taken many trips together to visit other pipemakers, select briar and vacation with our families. On an early trip in 1985 we visited Radice, and I asked Gigi Radice to show Bill what I thought was a really neat finish, a combination of rustication and sandblasting. We also bought cappuccino makers in Milan before we returned to England. Bill brought his cappuccino maker to the workshop, where it became an essential part in developing his PebbleShell process. After seeing what Radice had done, Bill took it another step; he first steamed the outside of the oil-cured bowl (using the steam jet of the cappuccino maker), raising the soft grain up just so, and then carving it away. Only after this process would the bowl be sandblasted, resulting in the gnarled appearance that we in this country love. Bill applied for and received a British patent for the PebbleShell process, and each PebbleShell pipe sold today bears this patent number.

As an innovator on the English pipemaking scene, Bill Taylor has no peer. I may offer him an occasional suggestion, but he always takes it far beyond my original conceptions. A primary example is the Ashton Quaint series. I well remembered Barling Quaints and suggested that Ashton might want to try something in that line. In no time, Bill was creating a masterly series of quaint shapes the like of which I had never seen, and which are a backbone of the line today. This ability to innovate is a two-edged sword, for when Bill is working the new, he can sometimes forget the old. Not the most organized person I have ever met, Bill will write processes on odd scraps of paper and then lose them. The popular Brindle finish was absent for a period of five years because he lost the paper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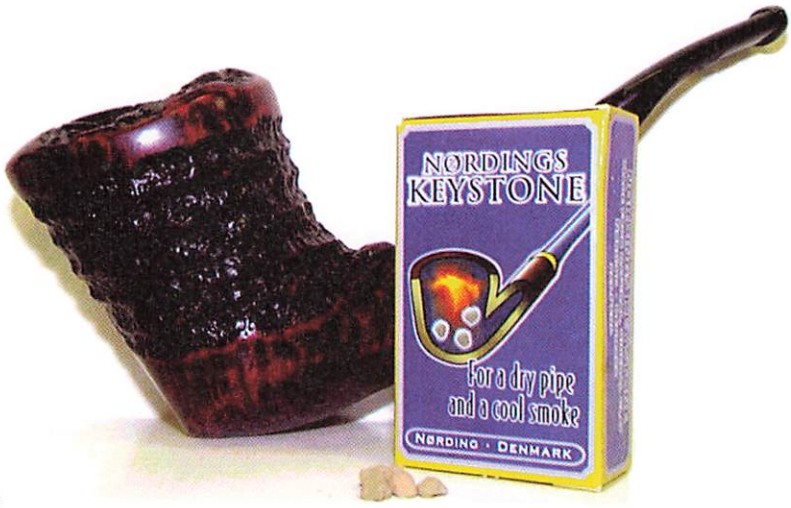

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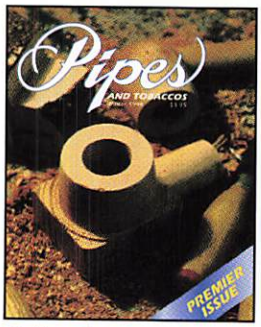

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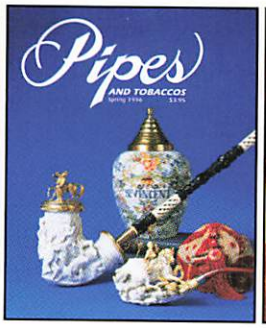

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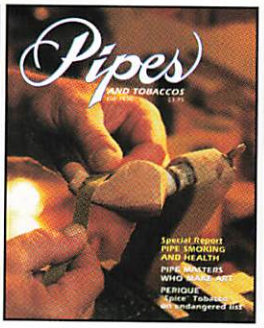

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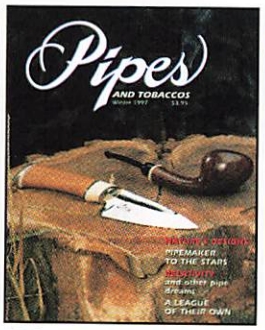

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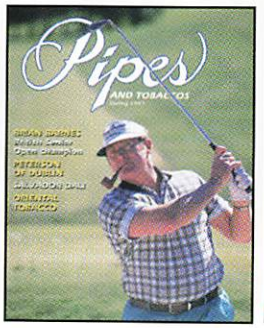

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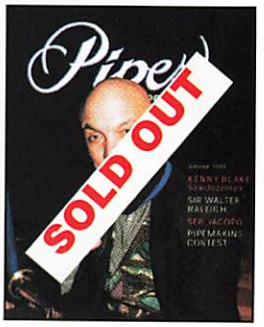

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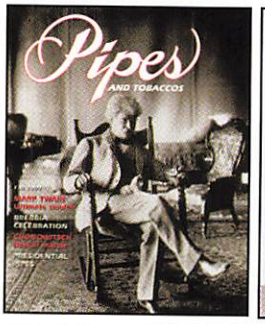

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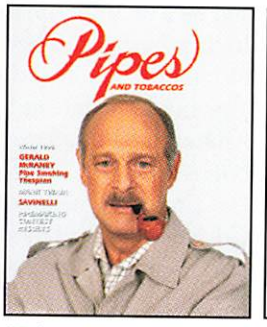

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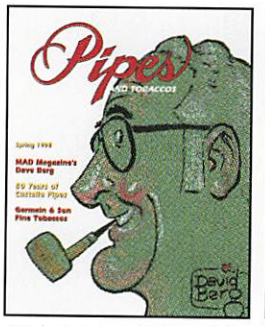

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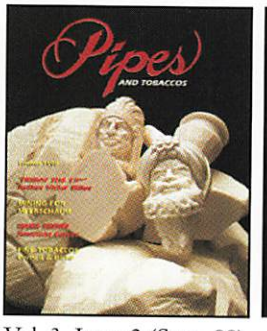

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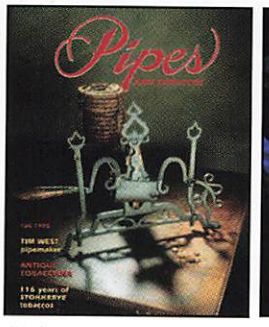

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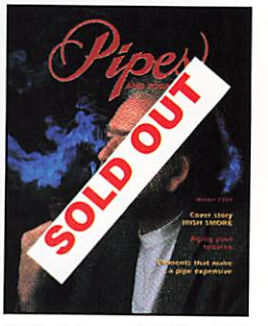

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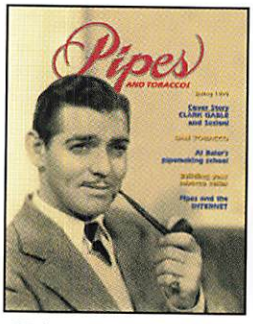

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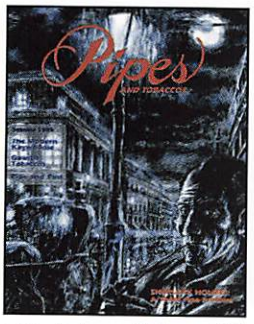

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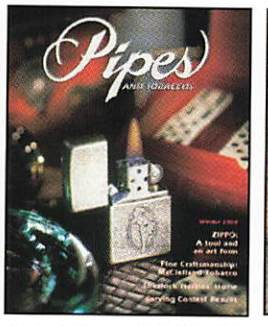

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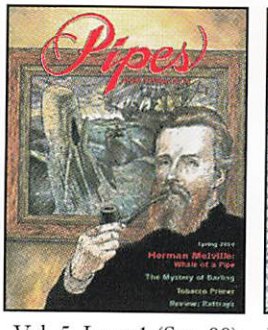

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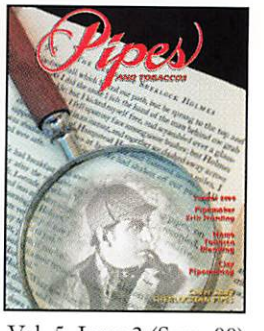

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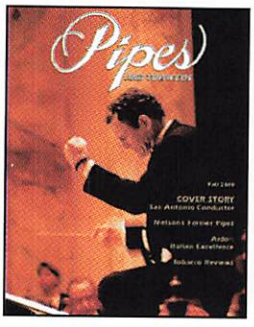

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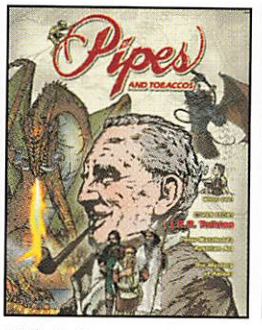

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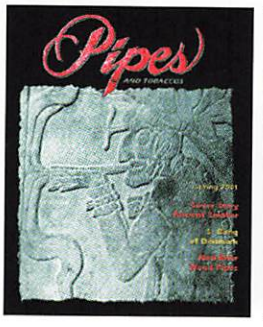

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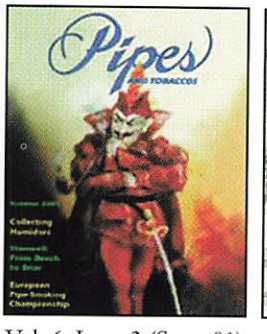

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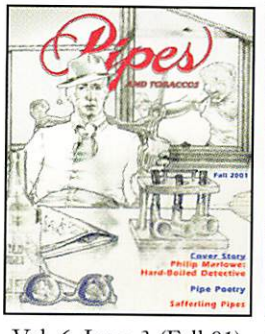

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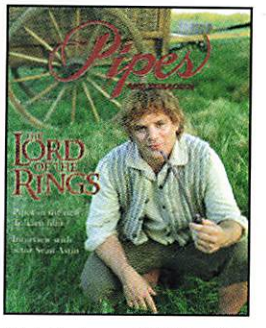

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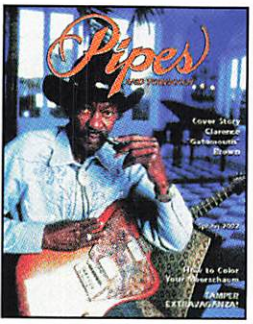

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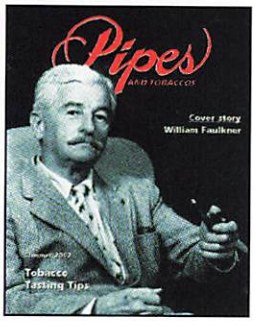

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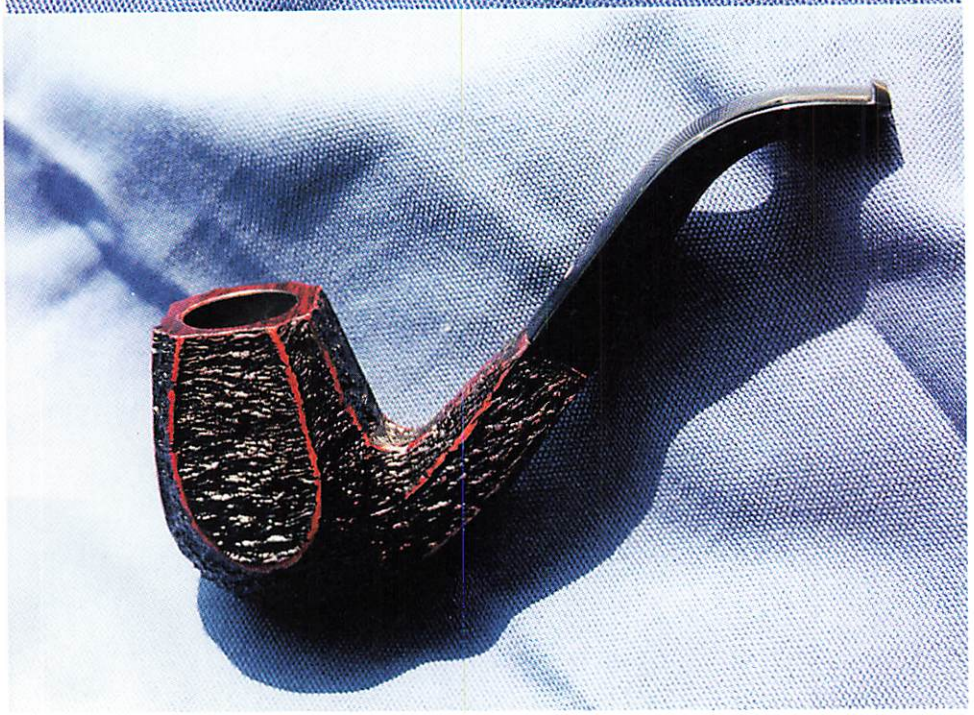

scrap bearing the Brindle stain formula. That it was found again was just the purest luck.

The Ashtonite mouthpiece proved to be another innovation, this one appearing in the early 1990s, when Bill found a material that was something of a cross between traditional vulcanite, used by English pipemakers from the beginning of the craft, and the acrylic material favored by Italian craftsmen. This material does not tarnish and it's a bit softer on the teeth than acrylic. It's like having the best of both worlds. To be truthful, I didn't know a thing about the impending change until the first pipes with Ashtonite mouthpieces arrived at my warehouse door.

From its inception, the Ashton Pipe Co. has never had more than two full-time staff members, and a series of part-timers. Skilled pipemakers are a dying breed in England, and no one seems to have an interest in becoming an apprentice. It really is no wonder—the trade in pipes is shrinking all the time. The irony is that there are more good *handmade* pipes being made today than ever before.

To begin with, Bill is an all-rounder; he's familiar with every part of the pipemaking process and does it all. The first bowl-turner for Ashton was Frank Lincoln, also an ex-Dunhill employee and a wonderful man. Frank's specialty was hand-turning on a lathe, which he did for Ashton until health problems caught up with him. He died in 1991. The present bowl-turner is Sid Cooper, all of 78 years old, though he looks 54. Sid started at the original Hardcastle Pipe Co. (not Parker-Hardcastle) in 1938, and he is a genius at setting up machinery in order to make one-off shapes. He also knows more stories of the English pipe trade than anyone I have ever met.

Personality, not perfection. Little did I know at the time of our first meeting that Bill Ashton-Taylor was superbly suited to injecting immense portions of his personality into the brand. His pipes are a reflection of the man—polished yet comfortable, warm and gentle, true friends.

The Ashton Pipe Co. today is still evolving, and there is really no telling where it will go. One can easily see this evolution when viewing the Ashton Collection in its totality; each year's examples are different from those of the previous year, in shape, in finish, in *feel*. As long as William John Ashton-Taylor continues to make pipes, I feel sure that we are all in for more pleasant surprises. *P&T*

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ASK CHUCK

What causes pipe "gurgle?" I have a Pioneer block meerschaum that suffers from this malady, yet it is coloring beautifully and I can't bring myself to leave it unsmoked. Is this due to poor craftsmanship? Overly humidified tobacco? A combination of both? Will mineral clay inserts alleviate this problem?

Michael A. Pulaski
Southington, Connecticut

Moisture is a natural and inevitable byproduct of combustion. The engineering of a pipe can sometimes be blamed for set smoking properties in a pipe—if the smoke channel meets the heel of the bowl too low, for example, moisture can pool in the opening and cause gurgle. More likely, though, is the condition of the tobacco or the way it is smoked. I prefer to smoke my tobacco a bit on the dry side—not crumbly, dusty dry, but relatively dry. It still clumps moderately when pinched together, which is a good indicator. If you smoke wet tobacco, more moisture accumulates during the smoke, so experiment with drying your blends to various moisture levels for optimum smoking qualities. Packing the bowl too tightly can also promote moisture, so be careful with that. Of course, if you enjoy the current moisture level of your tobacco, you can always continually insert pipe cleaners through the mouthpiece all the way into the heel of the bowl to absorb excess moisture. You may have to do this several times during a smoke, but it's better than gurgling. If you have a pipe that is engineered in such a way as to not permit the passing of a pipe cleaner during smoking, and you don't wish to dry your tobacco a bit more or pack a bit more loosely, you may have to learn to accept the gurgling. You may, in this case, wish to purchase a system pipe with a filter to absorb the moisture, or a pipe such as a system Peterson, which has a reservoir for collecting moisture.

I was recently reading about the Lewis and Clark expedition and was amazed to learn that the men were reduced to smoking the bark from crab apple trees when they ran out of tobacco. Subsequently, I heard that Washington's troops smoked dried cow dung or cotton flax as tobacco became scarce. I'm curious if you know of any other possible tobacco substitutes that were used in the past? Not that I'd ever like to try any, but then again, with the way tobacco legislation is going, you never know...

Stuart T.
Cyberspace

One particular adventure comes immediately to mind. In 1914, Ernest Shackleton and a crew of 27 men set out on an expedition to be the first team to cross the Antarctic continent on foot. Their ship, the Endurance, became locked in the ice pack 85 miles from shore, where it broke apart under the pressure of the ice. Stranded on the ice floes, the men began a 20-month ordeal in survival. It was decided they would have to drag the lifeboats across the ice and try to find help. Each man was permitted only two pounds of personal possessions, plus one pound each of pipe tobacco. Yes, tobacco was considered an essential survival commodity.

Camped in their tents one evening on the ice, a crack opened and dumped one of the adventurers, still in his sleeping bag, into the icy water. Shackleton reached into the water, grabbed the sleeping bag and heaved his crewman, Ernest Holness, back up onto the ice. Spluttering, half-drowned and half-frozen, Holness' first words reflected his primary concern during the mishap: he grumbled that he had lost his tobacco. The team managed to sail the lifeboats to the deserted and inhospitable Elephant Island. From there, Shackleton took a crew of six, including himself, in one of the lifeboats to attempt an 800-mile crossing to a whaling station on the west coast of South Georgia Island, where he hoped to get help. The rest of the men set up camp and prepared to survive as best they could.

When their tobacco ran out, the men on Elephant Island strained their inventiveness to find a substitute, experimenting with every combustible fiber in their possession. The most interesting experiment, though, in-

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volved boiling all the smoking pipes they possessed in a pot of water with sennegrass (which they had been using to insulate their boots), with the hope that the residual tobacco, dottle and cake in the pipes would imbue the grass with some character of tobacco and render it smokable. Unfortunately, the process was a failure and they had to do without their pipes until Shackleton finally returned with a rescue ship. It was a perilous adventure, rendered even more frightening by the minimal tobacco supply. Miraculously, all hands survived despite having nothing to smoke during the last months of the ordeal.

I have a pipe that my great-uncle bought in the 1950s or 1960s. It is marked "Long Champ France" and has a leather cover that covers the nonstem portion of the pipe. What purpose does the leather cover serve? Is it meant to provide a cooler smoke or to make the pipe more durable in case it is dropped?

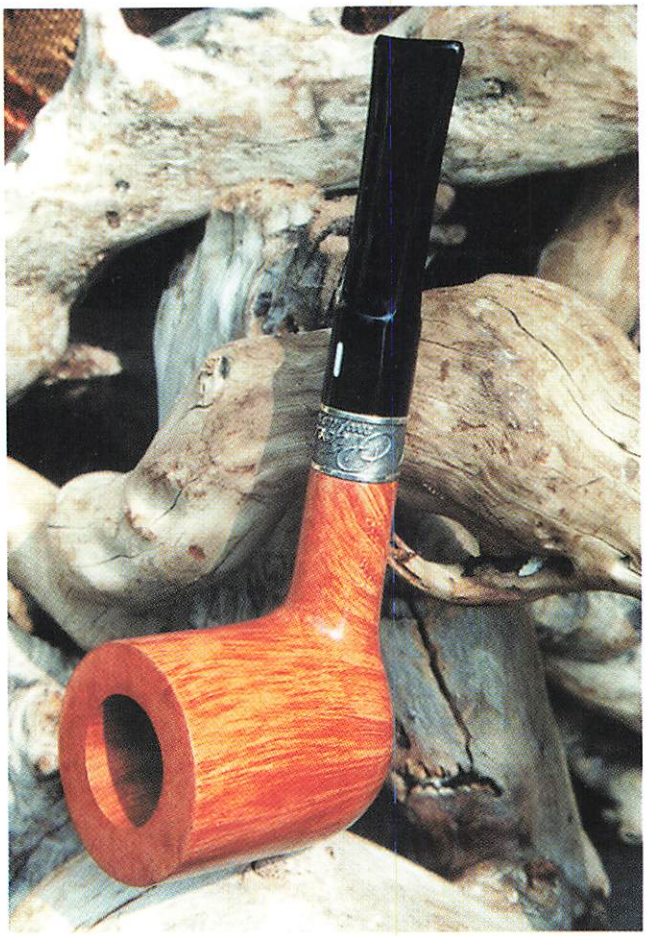
Scott Bernstein
Cyberspace

Longchamps were made in Saint-Claude, France, from 1948 up to the early 1980s. Jean Cassegrain founded Longchamp in Paris. The leather-covered pipes were meant more as a fashion statement than as a technique for improving smoking qualities. It was fairly expensive and time-consuming to produce these pipes, and they became popular for their distinctive style and pleasing texture.

I have recently purchased a pipe that has a series of small X's and dots scribed down the inside of the bowl. My tobacconist does not know why they are there. I have two theories. First, it may be to help start a cake, or the pipe is put on some type of claw-like tool to hold it still for sanding. Please let me know if either of these are correct. Thanks once again and I'm looking forward to your next issue of Pipes and tobaccos *magazine.*

Sal Ascolese
Cyberspace

Those marks are made by a metal tool that fits inside the bowl and expands to keep the pipe locked down for working on the outside of the bowl. Many pipemakers use graduated wooden dowels to hold the pipes in place for this process, and these do not mark the inside of the bowl. Some pipemakers insist that the inside of the bowl should be as smooth as possible to help protect the pipe from burnout, believing that any indentations or ridges in the bowl may provide a weak spot for a burnout to take hold. At any rate, the X's you talk about are not deliberately included for cake buildup, but are simply residual marks from the manufacturing process. *P&T*



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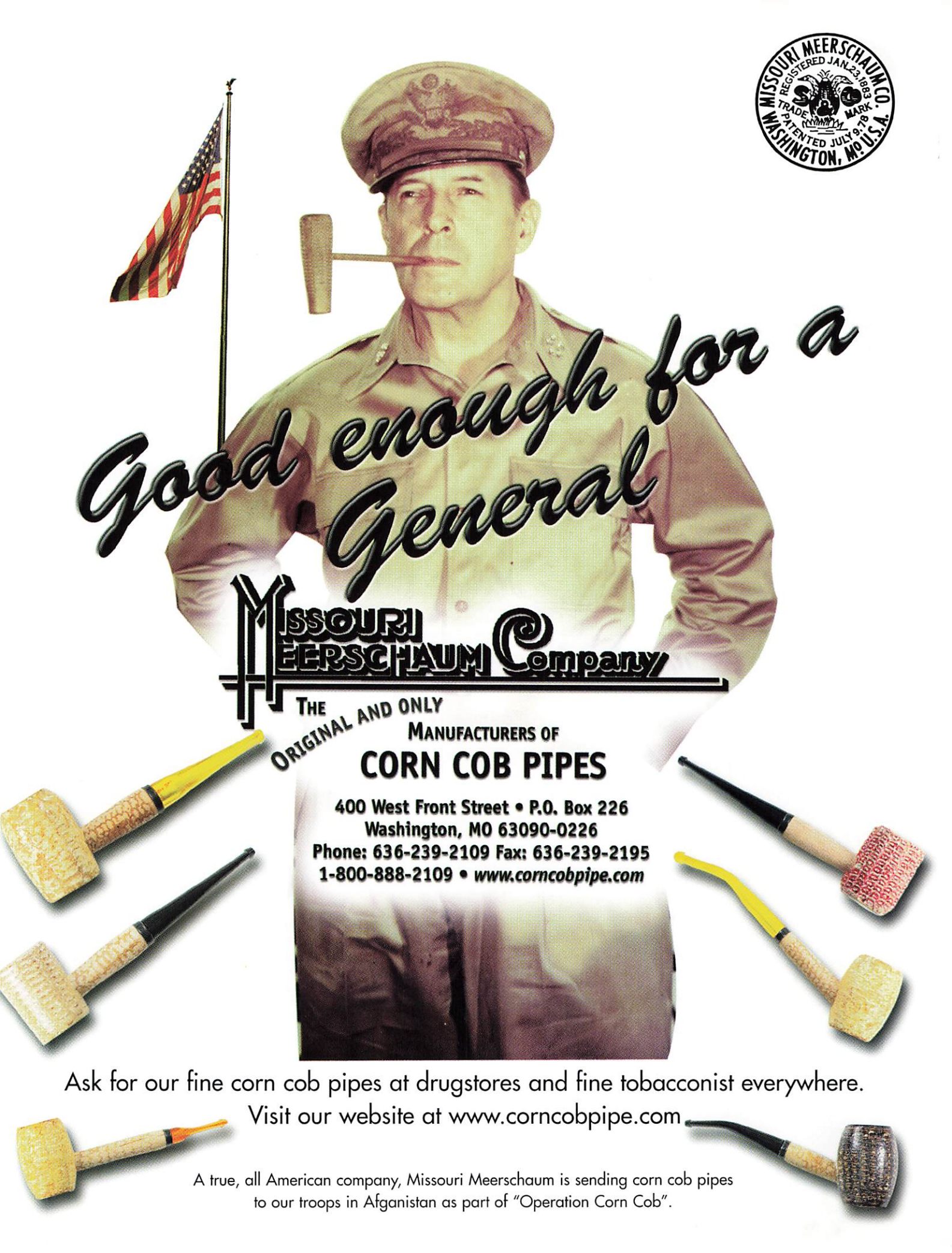
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TRIAL BY FIRE

by William Serad

Time and tide wait for no man, and neither do submission schedules. With fingers flying and pipe ablaze, I rush to print a choice selection of opinions about a choice selection of tobacco blends. There has been a paucity of aromatics in my recent reviews, so I turn my attention to a hodge-podge of sweeter things for summer puffing and for those with a year-round sweet tooth. Next issue there will be more aromatics, along with some new English blends. But for now, we put into the spotlight three Käpt'n Bester blends, two Charles Fairmorn aromatics, two flakes to continue the reviews of Germain from the last issue and three John Aylesbury blends. Last but not least, a new cherry blend from Captain Black.

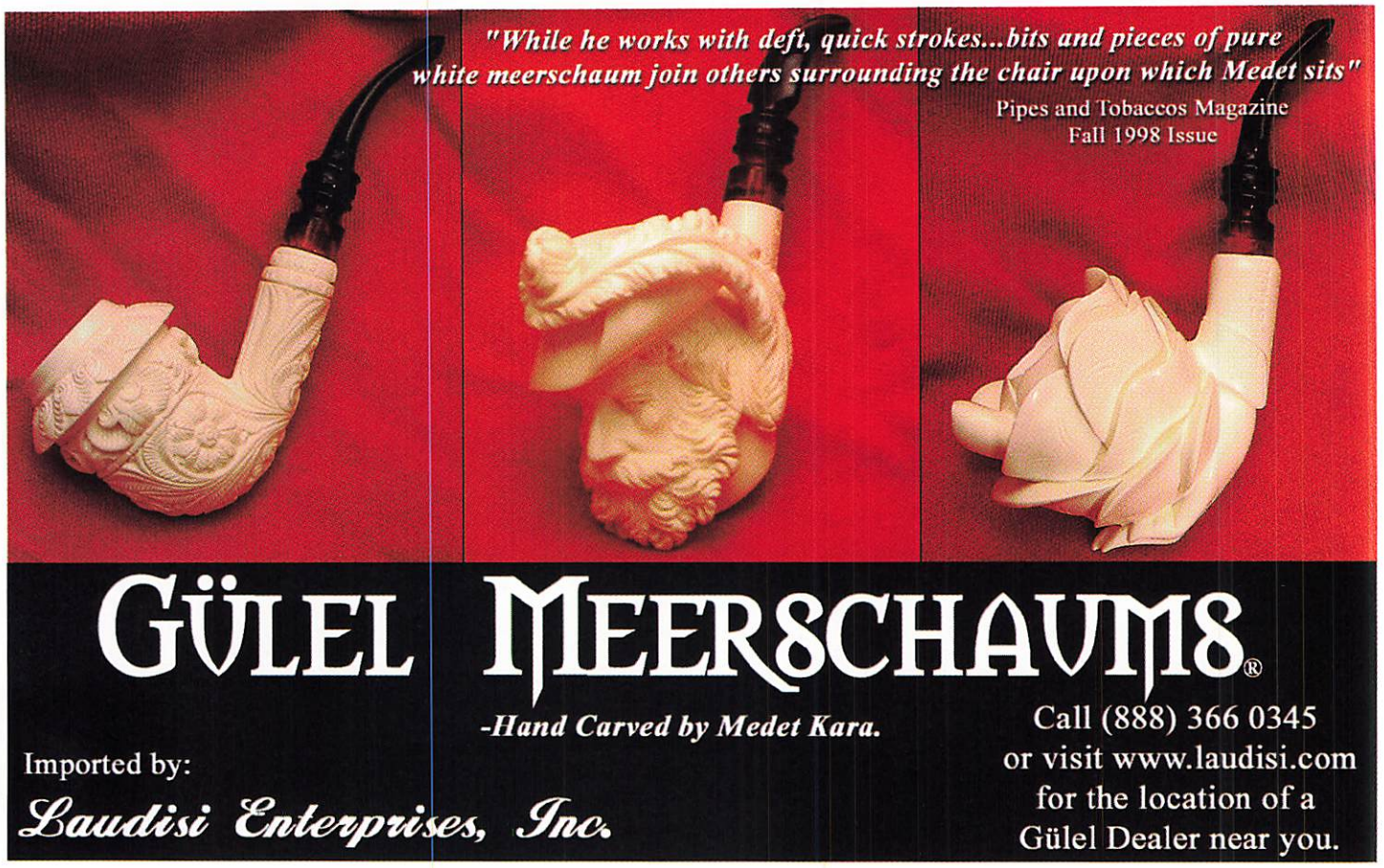
The Käpt'n Bester blends come in Mylar pouches that work wonderfully well at keeping the blends moist and retaining their aromatic qualities. They are all sweet, but not cloying. The underlying tobacco is recognizable and can be tasted throughout, so the flavors are pleasing accompaniments to the leaf, not a substitute for real flavor. Because of the quality of the leaf, they all burn cleanly and easily.

Käpt'n Bester Honey and Rum

This has a pleasing aroma both in the pouch and in the room. It is long-cut and predominantly light brown, burning to a pale and clean ash. It is exceptionally easy to light and keep lit, and has some pleasant note in it that I can't identify. The note becomes evident about 10 minutes into the bowl and never grows to be very pronounced, but definitely enhances the experience. This is not earth-shattering, just a pleasant, sweet blend. It can be pushed to be somewhat hot with a bite without difficulty. This is not my favorite in the series.

Käpt'n Bester Vanilla

I usually stay away from things with vanilla and vanilla flavoring. They all remind me of solar flares and it seems that vanilla is not meant to be smoked. This is rather different. It is short- to medium-cut, a darker brown than Honey and Rum with some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red and about a third black. Amazingly enough, this is not particularly hot, and for a vanilla, it is quite cool. While not great, it is not bad either. It is just a sedate, middle-of-the-road, inoffensive, comfortable vanilla Cavendish. Look for excitement in drag racing, but not here. This would be good in social circumstances, as the aroma is inoffensive and even pleasant in a subdued way. Compared to Mac Baren Vanilla Cream, the best vanilla I know, this is a homely cousin, but not without merit.

Käpt'n Bester Cherry

Somewhat different from the others, this is a fine reddish-brown blend mixing short and medium cuts with about a quarter black Cavendish. The character is decidedly Burley dominated, whereas the others are more Virginia in disposition. The pouch aroma is not distinctly cherry as only cherry can be, but has notes of cookies baking. In the room, the aroma of cherry is more pronounced. The flavor is darker and richer than the others, and was not bad either. I would lean in this direction among the three, as it gave the most pleasing results.

Despite the name, the Charles Fairmorn aromatics here are also German products. The tins are interesting, because they are square and contain a Mylar pouch inside to keep the leaf moist and fresh. Both are exceptionally cool and exceptionally uninteresting, or perhaps I should say "nice." As expected, they imbue the room with a lovely aroma, but the tastes overall are pastels to my palate.

Charles Fairmorn Black Delight

From the name, one might expect an all-black Cavendish blend, but there are some splashes of bright Virginia in a rough-cut in the blend. It is said to have tropical flavors, but they reminded me in the tin of a well-known chewing gum with a yellow package. In the room, the aroma is lighter and fresher, more tropical in impression. It is very cool, burns cleanly, but took a bit to light well for every bowl, so I would say that represents a pattern. This seems suited to a larger bowl and a leisurely pace, definitely for a relaxed moment. It has no compelling features, but is a nice blend with a fine aroma.

Charles Fairmorn Golden Delight

With this tin, we move from the South Seas to a warm summer evening. The picture on the tin is of a sidewalk café, and that would suit this blend's character just fine. It is medium- and short-cut, light brown to blond with an occasional bit of black. ▶

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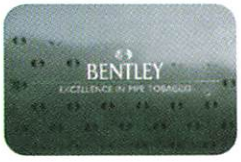
The tin aroma is at first usual and familiar, and then one notices darker aromas, perhaps from the leaf, perhaps from the flavoring. It lights in an instant and burns like a dream. This is exceptionally cool, but not as light as it first seems. There are hidden depths to the flavor—not like a trench in the Pacific, certainly, but more than the average lighter aromatic. The room aroma is engaging, and people would probably like it, even those who would be more inclined to burn you for lighting up. This is an above-average aromatic and recommended.



Bentley

Bentley is perhaps better known for the line of machine-turned pipes from Former and not as expensive as the top of the Former line. As is often the case with the desire to have vertical integration, there is now a series of blends from Bentley, reviewed here, and from Former (next issue). This comes in an unusual tin, flat and rectangular with a curve in the top and bottom that makes it rock. Inside, there is the ubiquitous Mylar pouch, again functioning well at keeping the contents fresh. The blend itself is what the Danish call a Scottish, or a broken Scottish flake, consisting of lighter leaf sweetened before pressing. It is almost entirely rubbed out and runs from deeper mahogany to lighter leaf. The pouch aroma is nondescript, just smelling like any good-quality tobacco. The surprise comes when you light up, which takes a modicum of effort. This tastes good initially and just gets better and better as you go down the bowl. By the time you finish, you want another immediately. The flavor goes from good to exceptional, and it remains relatively cool, remarkable given how sweet this is. Bentley would give Mac Baren a run for its money, and if that is the direction your tastes run, give this a shot. You won't be disappointed. Highly recommended for the Danish fans.

I won't repeat the Germain story; just see the last issue of P&T. *I didn't review any flakes that time, and here are two that are exceptional in their own very different ways. I wish I had gotten the Special Latakia Flake as well, but maybe next time.*

Germain Brown Flake

A lovely, medium brown flake, this is exceptionally moist as flakes go. I thought to dry it a bit, but that proved unnecessary, as it smokes coolly. The first whiff upon opening the old-fashioned oblong tin with a quarter and parting the wrap of waxed paper (this is nostalgic to me) was as expected, but further sniffing revealed a distinct cigar note. Upon rubbing out and lighting, this proved to have a big air-cured leaf component that lasted and lasted, even after some Virginia sweetness passed away. This has a big bass quality, and is the closest thing to puffing a stogie that I have ever tried. McClelland Domini-

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can Glory Maduro is somewhat similar, but much more refined. Perhaps it is closer to a straight Burley flake, like Edgeworth (made in England). This is an excellent product, and if you favor cigars, it is highly recommended. If you like flakes generally and have a taste for air-cured leaf, I would still recommend this for a spin.

Germain Medium Flake

A mixture of various Virginias, this is a traditional flake in the grandest tradition. The tin aroma is decidedly figgy, and has fragrances similar to other loose-cut members of the Germain stable. On rubbing out and lighting, the moisture might indicate a hot burn, but it is very cool and lightly sweet. The flavor starts off at very good, and gets better and better as you proceed. This is an absolutely wonderful flake, retaining the unique character of Jersey without becoming just another flake. The bowl is clean, the ash pale, the mind cleared and enlightened. This is a great replacement for the deficiencies I find in Dunhill Light Flake, with more body and without the tendency to occlude the taste buds with detritus. Brilliant, and highly recommended.

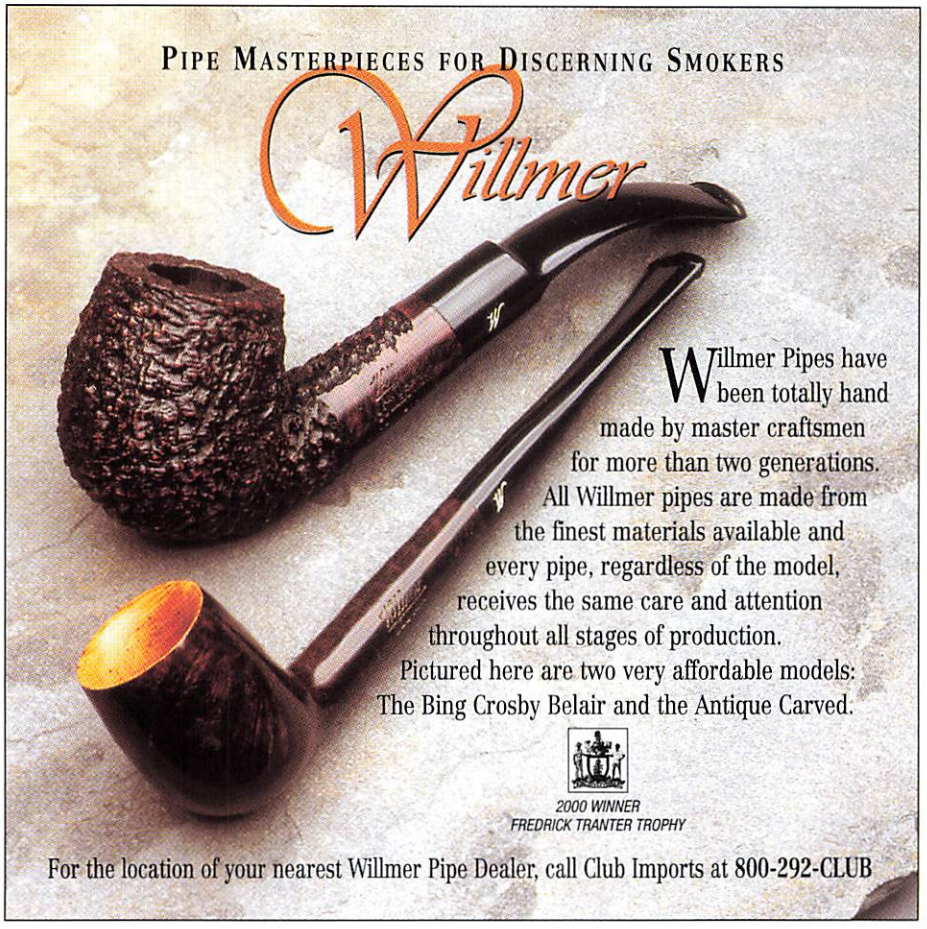
The John Aylesbury blends have rather misleading names. (This highlights the need for a single nomenclature for us all to use. What do you think an English or a Balkan is? There is no consensus. Drop me a line, and I may compile opinions for a pipe community review on these pages, editor permitting.) These are all aromatics—some subtle ones, some with Latakia—but they are aromatics nonetheless. They come in those wonderful tins I grew up with that take a coin to open, and usually keep the tobacco well (as here). I think a couple are in that land of crossovers, "hermaphroblends" to some, with a foot in the English world and a foot in the aromatic world. That always gets my attention, because I have a never-ending search going on for the perfect blending of both worlds. These are not perfect, but worthy of attention.

John Aylesbury Scottish Blend

A Scottish blend (not flake) to me is a blend heavy with Orientals and Latakia like a Balkan, but suffused with copious quantities of black Cavendish. This might be called Scottish Light. The ingredients are all there, but the proportions are somewhat different from what the name might imply. The tin aroma is definitely imbued with Latakia, and the Orientals are present to the nose while puffing, but this is pretty light for a Scottish blend. The light and dark Virginias seem sweetened as much as the black Cavendish contribution. Given the composition and sweetness, this could have been quite warm, but it wasn't. The flavor was delightful, and might be a summer switch for traditional English/Scottish mavens. The aroma is not as strong (to the non-Latakia fan) as a *real* Scottish blend, and might help you get by in hostile territory. I liked this, and would recommend it.

John Aylesbury Latakia Blend

The heaviest in the series, this consists of quite a bit more Latakia, and some rather sweet Virginias, perhaps aided beyond nature. The tin and room aroma are very appealing to the Latakia fan, and the taste was really engaging, because it has that smoky sweet thing going on. I found this to be exceptional while grilling, because the weather is warm enough to do that now. Like even the friendliest pooch, this can be provoked to bite, which in this case takes minimal effort and which I would not suggest. The flavor is best when puffing crawls. Recommended, too—but be the tortoise, not the hare. ▶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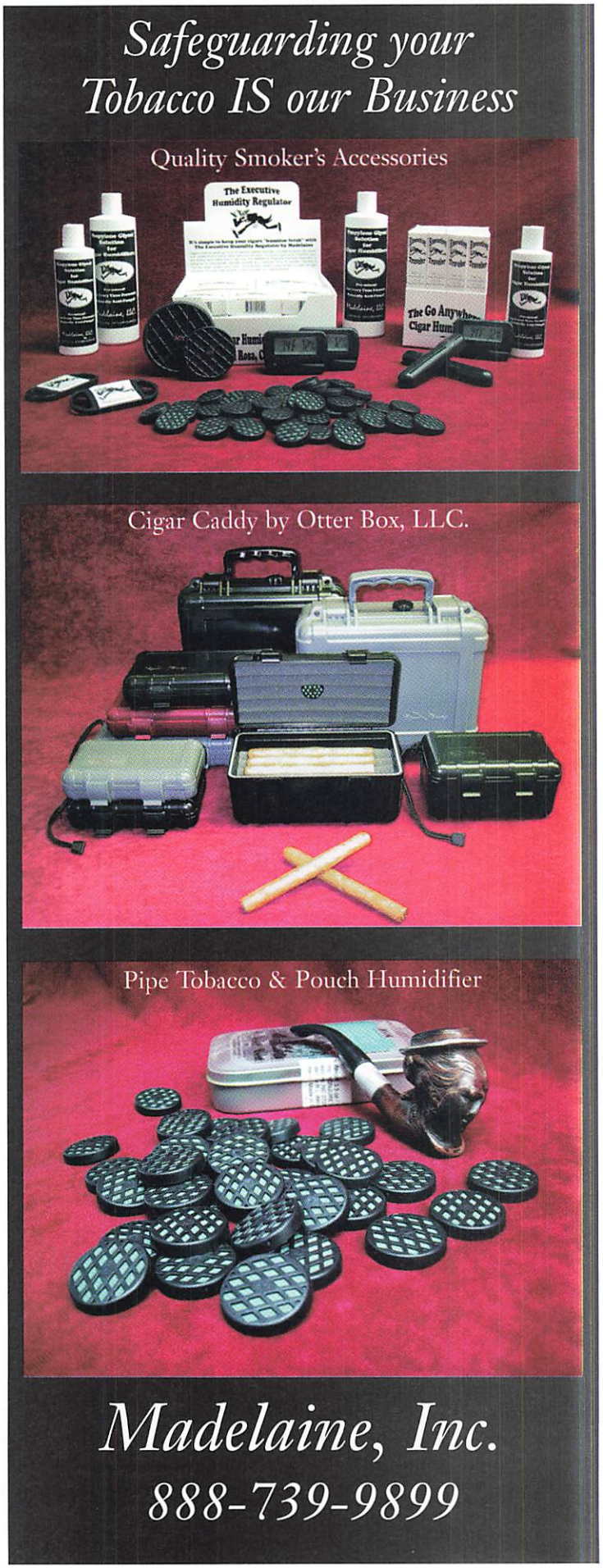
John Aylesbury English

What makes this an English blend eludes me, and this flies in the face of the truth-in-labeling laws. This is not an English blend, which consists of Latakia, Orientals and Virginias. This is an aromatic, and a light one at that. Note that the color is reddish-blond, and probably would have been lighter still without the humectants. Also note that the casing employed is exceptionally pallid, and has almost no tin aroma other than the leaf. I thought initially that this would be best enjoyed in a pipe with a 9 mm filter, but that completely removed the flavor. This is an exceptionally delicate blend of Virginia, black Cavendish and Burley that definitely leans toward the character and taste of the Virginias. It is lightly sweet, burns clean and cool, and is a very fine light Cavendish blend in the style of Scandinavia, but certainly not England. If you are looking for an all-day light Cavendish, I would recommend this. It does not have John Bull's broad shoulders.

Captain Black Cherry

The Captain Black line in a very real sense revolutionized modern pipe-smoking habits in America. They redirected pipe smoking from naturals and English-style blends toward aromatics of fair quality and available just about anywhere for a good price (matured Virginias were never for the hoi polloi). Given Captain Black's position on the market, one might have expected a cherry blend a long time ago, but it has taken until now for one to appear. What caused the delay is unclear, but the cherry blend is here in verity and in force. This is not in the traditional vein of Middleton's Cherry, nor at the more restrained end of Rattray's Terry Red. It is not like the ultrasweet Cavendish cherry of Borkum Riff. It is not like Paladin Black Cherry (smoked by a fellow member of the Christopher Morley Club in Philadelphia mixed 50/50 percent with Prince Albert), which has a certain roadkill quality to it, including a bit of the asphalt (despite the magnificent aroma, it doesn't taste much like cherry). This is CHERRY, CHERRY, CHERRY, unrestrained cherry, cherry unbound, cherry without limit, cherry of wild abandon, in-your-face cherry, unshackled cherry, cherry of will and of power. The cherry flavor is bright and chipper, a happy cherry and not dark. Moody and contemplative smokers need not apply. The flavor just never goes away. It is cherry from top to bottom, front to back, coming and going, an open and honest character. The cherry blasts through filters of every sort attempted, for heaven's sake. From a single bowl, you will taste cherry for hours, and the aroma remains in the pipe even with a single bowl. This smells just great if ye be keen on cherry, and to be honest, the tobacco part of this is respectable. It is mostly Burley-brown with some black. The sweetness of it does not cloy, but you have to like cherry. I would opt for cutting this, perhaps with Edgeworth ready-rubbed or even the heavier end of the red Virginias. Maybe another Captain Black like Royal would do. Regardless, if you like cherry, this is recommended. If you favor matured Virginia flakes, seek out the nearest 1950s-vintage fallout shelter until those puffing this are out of range. *P&T*



PIPE EVENTS

Calgary Pipe Fest
The first Calgary Pipe Fest will be held on Sept. 20 & 21, 2002, at Calgary's Cavendish & Moore's Tobacconist, Penny Lane Market, 513-8 Ave. S.W., Calgary, Alberta, Canada; 403.269.2716. Contact Don G. Russell, Box 423, Turner Valley, Alberta T0L 2A0, Canada; 403.933.2754.

Conclave of Richmond Pipe Smokers Exposition & Celebration
CORPS will host its 18th Annual Pipe Smokers' Exposition & Celebration on Oct. 4-6, 2002, at the Holiday Inn Select-Koger South Conference Center, 10800 Midlothian Tnpk., Richmond, Virginia; 804.379.3800. Mention CORPS or pipe smokers for special room rates. Contact CORPS, P.O. Box 34023, Richmond, VA 23234; 804.342.076; *conclave@corpipesmokers.org*.

Fifth Annual Kansas City Pipe Show
The Greater Kansas City Pipe Club will host its fifth annual pipe show Nov. 2-3 at the Holiday Inn KCI, 11832 Plaza Circle, Kansas City, MO 64152. Contact the Holiday Inn KCI at 816.464.2345 or *holidaykcisales@aol.com* to reserve your room. Be sure to mention the show to receive the special room rate of $79/night. Contact Michael Sull at 913.362.7864 or visit the club's Web site at *www.geocities.com/gkcpc*.

55th Annual World Pipe-Smoking Contest and Convention
The Kentuckiana Pipe Smokers' Club participates in more than 30 club contests throughout the year and will be hosting the 55th Annual World Pipe-Smoking Contest and Convention in 2003. Contact Samantha Hubert, 1612 Hickory Grove Road, Lawrenceburg, KY 40342; 502.839.3229; *http://iapsc.net/html/kps1.html*.

Nashville Pipe Show
The Nashville Pipe Show will be held on Saturday, Sept. 14. Contact Aaron Sissom at 615.331.8041.

NASPC 2002 Pipe Show
The North American Society of Pipe Collectors will host its annual pipe show and swap meet on Saturday Aug. 24 from 9 a.m. to 5 p.m. at the Ramada Plaza Hotel in Columbus, Ohio. The NASPC pipe show and swap meet will feature an hourly fundraising raffle for dozens of great prizes. Be sure to mention the NASPC Pipe Show when reserving a room at the Ramada Plaza Hotel, 4900 Sinclair Rd., Columbus, OH 43229; phone: 614.846.0300. Contact Bill Unger, P.O. Box 9642, Columbus, OH 43209, 614.252.2904; *bill@naspc.org*.

New York Pipe Club events
The New York Pipe Club will host the seventh annual International Pipe Swap on Aug. 30-31 at the Ramada Hotel Newark International Airport. Call 800.223.8285 or 973.824.4000 for hotel reservations and be sure to mention the pipe show for a discount.

Northern California Pipe Show
The Sacramento Pipe Collectors' Assembly, the Fresno Pipe Club and the Peninsula Pipe Club will host the fifth semiannual Northern California Pipe Show on Saturday, Nov. 9 from 10 a.m. to 6 p.m. in the training room of the Clarklift Team Power forklift dealership at 8111 Fruitridge Rd., Sacramento, California. Contact Gary Malmberg, 916.442.6027; *gmalmberg@earthlink.net*.

54th annual convention of International Association of Pipe Smokers Clubs
The Northeast Arkansas Pipe Puffers will host the 54th annual convention of the International Association of Pipe Smokers Clubs on Oct. 25-26. The IAPSC convention will feature a world's champion pipe-smoking contest and pipe show. Contact Dick Alexander, Northeast Arkansas Pipe Puffers, 32 Alma Lane, Hardy, AR 72542-9487; 870.856.4100 or 870.856.4433; *ark-piper@centurytel.net*; *www.arkansastobaccoplus.com*.

Raleigh Pipe Show
The second annual Raleigh Pipe Show is tentatively scheduled for March 2003. Contact Jim Swindell; 919.380.0780.

Seattle Pipe Show
The Seattle Pipe Club will host its first pipe show on Sunday, Sept. 22, from 10 a.m. to 3:30 p.m. at Issaquah's Tinder Box. A few vendor display tables are still available for a reasonable fee. Contact Gary B. Schrier, Seattle Pipe Club, 14229 Bethel-Burley Rd. SE, Port Orchard, WA 98367; phone: 253.851.5819; e-mail: *gbschrier@att.net*.

Tri-State Pipe Show
Fort Wayne, Indiana's Tri-State Pipe and Tobacco Club will host its fourth annual pipe show at Don Hall's Guesthouse in Fort Wayne on Saturday, April 19, 2003, from 9 a.m. to 5 p.m. To make reservations, call 800.348.1999 or online to *www.@donhalls.com*. Contact Robert Rhodes at 260.749.9534; e-mail: *j.rhodes30@verizon.net*.

CLUBS

The After Hours Pipe Club
First Monday of the month from 6 to 8 p.m. at the Vintage restaurant in the Gage shopping center in Topeka, Kansas. Contact the staff at Churchill's, 785.273.0102; *afterhourspc@hotmail.com*; *www.homestead.com/afterhourspc*.

Arrowhead Pipe Club
Contact Dan Spaniola, Arrowhead Pipe Club, c/o Paul's Pipe Shop, 647 South Saginaw St., Flint, MI 48502.

Atlanta Pipe Club
Second Tuesday of the month at 7 p.m. at Royal Cigar Co., 2179 Briarcliff Road, Atlanta, Georgia, on the corner of Briarcliff and LaVista Rd. Call Joyce White 404.329.0088 or Kelly Crow *kelcro@mindspring.com*.

Briars Club
Second Thursday of the month at 6:30 p.m. at the Ridgewood Tobacco shop on Chestnut Street in Ridgewood, New Jersey. Contact Howard at 201.767.4961 or *briarsclub2001@yahoo.com*.

Briar Squires Pipe Club
Second Monday of the month at 7:30 p.m. at Hops Grill and Bar, 9826 San Jose Blvd., Jacksonville, Florida. Annual pipe-smoking contests are held on the Sunday closest to St. Patrick's Day. Contact Briar Squires, P.O. Box 61446, Jacksonville, FL 32226, or Cy Jones at 904.739.8190.

Broad River Smokers' Conclave
Second Thursday of the month at Tobacco Road Smoke Shop in Shelby, North Carolina. Contact Chris Tallent at 704.487.7868; *brsc@wncnet.com*; *www.wncnet.com/smokeit*.

Burlington Pipe Club
First Thursday of the month at The Dickens Pub, Elizabeth Street, Burlington, Ontario. Contact Robert Kiernan at 905.387.1435.

Calumet Pipe Club
First Thursday of the month at 6:30 at Finnegan's Irish Pub, 3310 Memorial Parkway in Huntsville, Alabama. E-mail L. Fred Scarborough at *scarborough@camber.com*.

Capital Area Pipe Smokers (CAPS)
Third Wednesday of every other month. Contact Randy Evans, *raevans@outdrs.net*; David Silver at 888.834.7140; or *Caps_pipe.tripod.com*.

Central Florida Pipe Club
Last Thursday of the month at The Tobacco Merchant in Jacobsen's Plaza in Longwood, Florida, from 6 to 9 p.m. Contact Don Hockman Jr. at 407.647.3200; *orlandopipe@yahoo.com*.

Central Oklahoma Pipe Enthusiasts (COPE)
Second Thursday of the month at the Royal Bavaria Brauhaus & Restaurant, 3401 S. Sooner Road, Moore, Oklahoma. Contact COPE, P.O. Box 7034, Moore, OK 73153; or *jhaldeman@bix.com*.

Chesapeake Pipe Club
Second Monday of each month at 7:30 p.m. at Champion Billiards, 1969 E. Joppa Road, Towson, MD 21234. Call Bill Maitz, 410.825.8940.

Christopher Morley Pipe Club of Philadelphia
Third Wednesday of the month at 7 p.m. at Finnigan's Wake Pub, 3rd & Spring Garden Streets, Philadelphia, Pennsylvania. Contact Bob Page at 215.567.2972 or *rpage@classicalguitarstore.com*.

Circulo de la Pipa Mexico D.F.
First Friday of the month at 7:30 p.m. in the Otro Lugar de la Mancha, Esopo #11, casi esquina con Av. Mazarik, Col. Polanco, Mexico City, Mexico. Contact Gustavo Chavezcamacho at *pipaclubdf@listbot.com*; *circulodelapipa.homestead.com/Bienvenida.html*.

Confrere of Indiana Briar Friars
Contact Stephen Williams at 765.282.0229.

Dallas/Fort Worth Pipe Smokers Club
Third Wednesday of the month at 7:30 p.m. at the

Londoner Tavern, 4291 Belt Line Road, Addison, Texas. Contact Ed Price at *epr065@air mail.net*.

Fresno Pipe Club
Third Sunday of the month at 6 p.m. at Hardwick's Briar Shoppe. Contact Douglas A. Pitts at Hardwick's Briar Shoppe, Manchester Center, 3402 N. Blackstone, Suite 124, Fresno, CA 93726; 209.228.1389; *dpitts@gte.net*.

Goodfellows Pipe Club
Second Thursday of the month from 6 to 9 p.m. at the Cigar Emporium, 98-1254 Kaahumanu Street, Units A-4 and A-5, Pearl City, HI 96782. Contact Dale James Neff at 808.484.5757 or fax 808.484.5755.

Great Northern Pipe Club
Third Sunday of the month at 1:30 p.m., usually at the Maplewood Lanes, Lower Level, 1955 English Street, Maplewood, Minnesota. Contact Jon Werner at *info@greatnorthernpipeclub.org*, or Tony Espeseth at 800.353.7378.

Greater Kansas City Pipe Club
Third Thursday of the month at Cigar & Tabac, 103 Metcalf Center in Overland Park, Kansas, at 8 p.m. The club also hosts an annual pipe show in the fall. Call Mark Wilson at 816.525.1137 or *stoge2go@qni.com*.

Hudson Valley (N.Y.) Pipe Club
First Wednesday of the month at 6 p.m. at Copperfield's, Rt. 44, Millbrook, New York. Contact Rob DiStasio 914.533.6696 or *recoil@optonline.net*.

Kentuckiana Pipe Smokers' Club
Second Sunday of the month. Contact Samantha Hubert, 1612 Hickory Grove Road, Lawrenceburg, KY 40342; 502.839.3229; or *iapsc.net/html/kps1.html*.

Knoxville Area Pipe Smokers (KAPS)
Third Thursday of the month at 6:30 p.m. Contact *www.knoxareapipesmokers.org*, or Randy Pedigo at 865.637.7565; or *repedigo@bellsouth.net*.

Memphis Area Pipe Smokers (MAPS)
Third Tuesday of the month at 7 p.m. in the cigar lounge at the Marriott Hotel, 2625 Thousand Oaks Blvd., Memphis, Tennessee (near I-240 and Perkins Rd.). Contact Bob at *info@pipeclub.org; www.pipeclub.org*.

Milwaukee Area Pipe Society
Third Thursday of the month at 7 p.m. at Jack's Tobacco and M.C.S., 13640 W. Capitol Drive, Brookfield, Wisconsin. Contact Joe Harb, 262.783.7473,*perique@execpc.com*; *www.execpc.com/~perique*.

Mt. Town Society of Kapnismologists
First and third Thursday of the month at 7 p.m. at the Smokers Club, 100 S. Mission Street, Mt. Pleasant, MI 48858. Contact Kat Gartner at 517.775.8536; *gart@sensible-net*.

Murfreesboro Pipe and Tobacco Club
Second Monday of the month in the banquet room at Puffing Billy's Restaurant on Broad Street in Murfreesboro, Tennessee, at 6:30 p.m.

Nashville Area Pipe Smokers (NAPS)
Second Tuesday of the month at 6:30 p.m. at the Sherlock Holmes Pub located at 2206 Elliston Place, Nashville, Tennessee. Contact Chuck Horvath at 615.790.9582; *chuck.horvath@us.army.mil*.

New York Pipe Club
First Tuesday of the month at Connolly's Pub and Restaurant, 121 West 45th St., at 6 p.m. Contact the club's Web site at *homepage.mac.com/nypipeclub*; *nypipeclub@mac.com*.

Nordic Smokers' Guild
Contact President Leif Slot, Florsgade 7, 3 th, DK-2200 Copenhagen N; *ls@n-t.dk*.

North Oakland Tobacco and Pipe Club (NOTPC)
Second Wednesday of the month at 7 p.m. Meeting locations vary in the Metro Detroit area. Contact Terry McGinty at 248.471.0195; Michael Lindner at 248.844.8209; *mlindner@pobox.com*.

Northeast Arkansas Pipe Puffers
The Pipe Puffers meet on the second Saturday of each month at 10 a.m. and the fourth Tuesday of each month at 6 p.m. at the Tobacco Plus Store in the Midway Plaza in Highland, Arkansas. Contact Dick Alexander, Northeast Arkansas Pipe Puffers, 32 Alma Lane, Hardy, AR 72542-9487; 870.856.4100 or 870.856.4433; *arkpiper@centurytel.net*; *www.arkansastobaccoplus.com*.

Northeast Wisconsin Tobacco Society (NEWTS)
Third Monday of the month at 6 p.m. at the Titletown Brewing Co. Contact Todd R. Jerabek at *tjerabek@frontiernet.net*.

Pipe Club de France
Contact President Alain Letulier, 38 rue du Chevalier de la Barre, F59175 Templemars; *alainletulier@compuserve.com*.

Pipe Club of Taiwan
Contact Ben Chen, P.O. Box 83-53, Taipei 111, Taiwan; *hanworld@ms29.hinet.net*.

Pocono Inter-Mountain Pipe Enclave (PIPE)
Every Tuesday night at El Humidor in Wilkes-Barre, Pennsylvania, from 6 p.m. to 9 p.m. Contact Joshua Rosenblatt at *Joshua@Rosenblatt.com*; 570.403.6160; *www.pocono-pipe.org*; or contact El Humidor at 570.822.3544; *www.elhumidor.com*.

Sacramento Pipe Collector's Assembly (SPCA)
Third Thursday of the month at 6 p.m. in downtown Sacramento, California, at 1325 O Street #1. Contact Gary Malmberg, 916.442.6027 or 916.929.8965.

Seattle Pipe Club
Second Wednesday of the month from 7 to 9 p.m. at the Issaquah Tinderbox (club room), exit 15 I-90, Pickering Place, 1810 12th Ave. NW, #C2. Contact Ron Butler, *crenterprise@unidial.com*; 253.927.3672; Matt Guss, *matt@reallysmart.com*; 206.903.6542; or Nathan Reasoner at 800.647.7833; *www.seattle pipeclub.org*.

Sherlock Holmes Pipe Club of Boston
Second Wednesday of the month at the Holiday Inn, Mansfield, Massachusetts. Contact Mark Maxfield, *barley_shpc@yahoo.com*; or Don Powers, 781.449.0380.

St. Louis Pipe Club
Second Saturday of the month at 9 a.m. at John Dengler Tobacconist, 700 S. Main, St. Charles, Missouri, and the fourth Saturday of the month at 7 p.m. at Town & Country Tobacco, 13933 Manchester Rd., St. Louis, Missouri. Contact Jay Milton at 618.288.2090 or Bob Calloway at 636.946.8555.

South Florida Briar Brotherhood
Third Thursday of the month at the London Pub Too in Margate, Florida. Contact Grant Porter, 954.741.8595, or *www.se.mediaone.net/~pipesman*.

South Jersey Pipe and Cigar Club
Second Wednesday of the month at 7 p.m. at Your Coffee and Cigar Box, 703 Tilton Road, Northfield, NJ 08225. Call 609.645.3345.

Toronto Pipe Club
Second Saturday of the month at 1 p.m. Contact Douglas Cope at 905.791.1440 or *www.torpipeclub.ca*.

Triangle Area Pipe Smokers
Second Tuesday at O'Charley's Restaurant on Six Forks Road, Raleigh, North Carolina, at 6:30 p.m. Contact Jim Carrino at 919.848.0685, or Stan Sokolove at *pipechief@mindspring.com*.

Tri-State Pipe and Tobacco Club
Contact Larry A. Rathburn, 219.672.8802; *rathpipe@aol.com*; *www.tsptc.org*.

Waco Pipe Club
Last Tuesday of the month at 7 p.m. at the Texas Sports Hall of Fame Museum, 1108 S. University Parks Drive in Waco, Texas. Contact Steve Fallon at 254.754.3258.

Washington Area Pipe Smokers
Third Wednesday of the month at 7 p.m. at The Smoke Shop, 940 W. Chestnut Street, Washington, Pennsylvania. Contact Paula J. Fenelon at The Smoke Shop, 724.228.3266.

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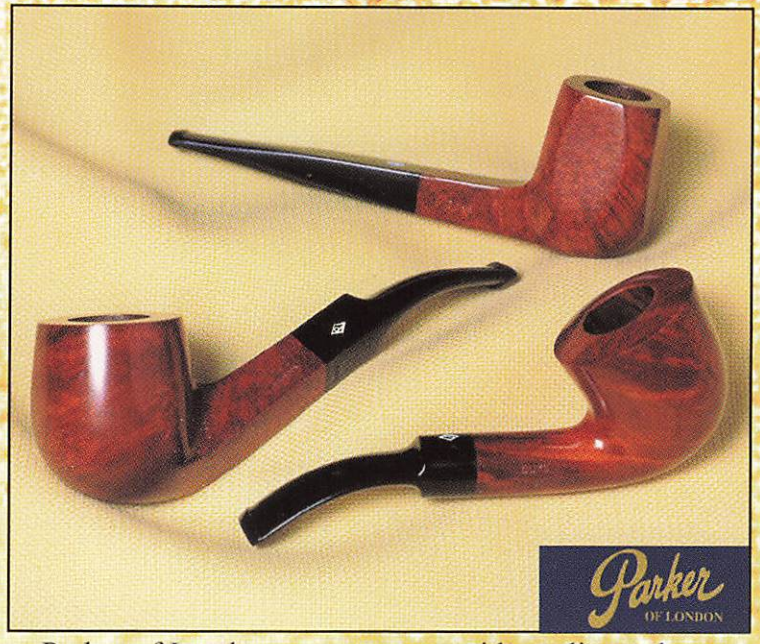

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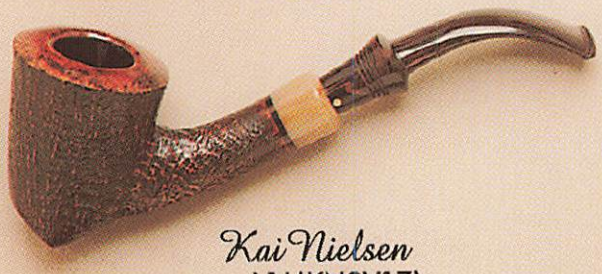
Kai Nielsen
- VV (KN2V4)

Kai Nielsen
- VV (KN2V25)



Kai Nielsen
- VV (KN2V17)

Kai Nielsen
- VV (KN2V11)

Kai Nielsen
- VVV (KN3V1)

Kai Nielsen
- VVV (KN3V8)

Viggo Nielsen
- Flame Grain (VNFG4)

Kai Nielsen
- VVVV (KN4V4)

Viggo Nielsen
- Straight Grain (VNSG2)

Viggo Nielsen
- Flame Grain (VNFG2)

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